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ABSTRACT

A study described the experience, or thoughts, feelings, and motivation of young adolescents reading a novel, with special attention focused on how and when students experience reading positively. Subjects, 24 eighth-grade students of above average reading ability, completed 13 log entries while reading "Good-Night, Mr. Tom," a novel about a boy who comes into his own. Quantitative data included the log entry responses to open-ended questions and a set of semantic differential scales, based on the Experiential Sampling Methodology (ESM). Qualitative data included all responses on the log entries of three case study subjects, as well as their summaries of the novel, reactions to completing the log entries, home reading backgrounds, and oral interviews. Results indicated that most students enjoyed the novel, particularly during the latter half when their moods reflected what was happening in the story. Case study data articulates the uniqueness of the students' responses. Further, dimensions of the case study students' personalities and preoccupations were revealed through their reading experience. Findings suggest that teachers can benefit their students by incorporating into the curriculum activities that encourage their students' personal expression while reading literature. Findings also suggest that the ESM as a method for tapping into the ongoing literary experience provides a useful insight into the intrinsic motivation of young readers. (One table and 70 figures of data are included; 60 references, survey instruments and reading log forms, guidelines, an overview of data analysis, and distribution of data sources are attached.) (RS)

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EXPERIENCING A NOVEL: THE THOUGHTS, FEELINGS, AND MOTIVATION OF ADOLESCENT READERS

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Experiencing a Novel:
The Thoughts, Feelings, and Motivation of Adolescent Readers

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Submitted in partial fulfillment
of the requirements of
Doctor of Education
in the Foster G. McGaw Graduate School

National College of Education
National-Louis University

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Abstract

The main goal of this study was to describe the experience, or thoughts, feelings, and motivation, of young adolescents reading a novel. Special attention was focused on understanding how and when students experience reading positively.

To assess this ongoing experience, 24 eighth-grade students of above average reading ability participated in the study. Each student was asked to complete thirteen log entries while reading Good-Night, Mr. Tom, a novel about a boy who comes into his own. These log entries included questions which tapped into the participants' thoughts, feelings, motivation, and sense of relatedness to characters and situations.

Both quantitative and qualitative methods were employed in the analysis. The quantitative data included the log entry responses (ESM) of the 24 students on all semantic differentials across the thirteen points in the novel. The qualitative data included all responses on the log entries of three case study students, as well as their summaries of the novel, reactions to completing the log entries, and home reading backgrounds. Moreover, additional data was accumulated through oral interviews with the three students and their reading teacher.

The results from the data support the following conclusions, most notably, Rosenblatt's insights regarding the aesthetic transaction and the adolescent literary experience. The majority of the students from the group enjoyed the novel, particularly during the latter half when their moods were a strong result of what was happening in the story. The case study data articulates the uniqueness of the students' responses, elaborating on the aesthetic transaction as it occurred for these individuals. Further, dimensions of the three case study students' personalities and preoccupations were revealed through their reading experience, thus illuminating Rosenblatt's perception of the adolescent literary experience.

The results suggest that teachers can benefit their students by incorporating into the curriculum activities that encourage their students' personal expression while reading literature. The ESM as a method for tapping into the ongoing literary experience provides useful insight into the intrinsic motivation of young readers, suggests opportunities for future research on other novels and students, and can help teachers become better acquainted with their students as unique individuals.

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I also thank the members of my committee who were tireless in their commitment to helping me bring this study to fruition. Over the past year-and-a-half, we have met as a group many times, always in a climate of good humor, warmth, support, and encouragement. The members, Camille Blachowicz, B. J. Wagner, and Ken Kantor, complemented one another's strengths with vitality and energy. We freely exchanged ideas, opinions, and questions, always with the intent of extracting the greatest learning from this study.

Camille demonstrated repeatedly her uncanny ability to keep me focused on the long term goals of the research, see

the interrelatedness of each dimension of the study, and contemplate seriously the meaning of the study from beginning to end. Ken helped me to reflect on the implications of my words and to be thoughtful of the community of readers who would be interested in the study. He kindly apprised me early on that, in many cases, it was I who must make the final decisions about those suggestions I did or did not want to incorporate. B. J.'s interest in the study was conveyed often through her written and spoken words, and by the sparkle in her eyes. Her valuable feedback on each draft was immeasurable as it helped me to reflect on the deeper meaning of my words, and recognize also how my work might best be positioned in the field of literature.

I would also like to thank Donna Ogle and Chris Johnston. During the early stages of my doctoral program, Donna, through her encouragement, gave me the confidence to pursue this topic by assisting me in its piloting and providing me with the opportunity to present those results in a public forum. Chris demonstrated his enthusiasm for the study and the possibilities that might emerge by bridging the disciplines of reading and psychology, particularly the thoughts, feelings, and motivation of the adolescent reader.

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CHAPTER ONE

Background Statement of Problem

> We lost the 'whole child' in the 1950's and are rebuilding him ... Putting him together promises to be a long but rewarding process. (Athey, 1985, p. 817)

Over the past decade, significant advances have occurred in analyzing the act of reading; as a result of this work, researchers are increasingly focused on understanding the whole child as a reader. As our understanding of the complexities of the reading act continues to grow, it is imperative that we not lose sight of the centrality of the experience of a single child who is engaged in the personal, pleasurable, and meaningful activity of reading. In this context, a set of questions emerged for me as a researcher and former teacher. What do young adolescents experience, or think and feel, as they read a novel? In particular, when are adolescents involved with, or motivated to be reading? I believe that questions such as these linger in the minds of teachers who are concerned that their students experience reading positively.

These teachers know the value of their students becoming independent readers, who not only can read, but who will read and will seek out literature to enrich their lives. Thus, the goal of this study is to describe and understand the ongoing experience, or thoughts, feelings, and motivation, of junior high school students while reading a novel.

Movement toward understanding the experience of reading for "the whole child" must incorporate the dimensions of thoughts, feelings, and motivation. Motivation represents the driving force behind an individual's cognitive and affective responses. Of equal importance is the impact and interrelationship that motivation has on and with the thoughts and feelings of the young adolescent reader. Not only are motivation and feelings important, but, as Matthewson (1985) points out, one reason "for considering affect and motivation is that they directly influence attention and comprehension" (p. 845).

A major limitation to developing an understanding of the experience of readers has been the absence of a methodology that captures the ongoing, interrelated experience, or thoughts, feelings, and motivation, of the reader while reading a novel. The goal in the present study is to develop such a methodology and use it to describe the reading experience of adolescents.

To provide the theoretical framework for the present research, two primary lines of research will be explored and integrated. The first is the broad area of motivation, and the second includes the research thus far conducted in the response-to-literature field. In addition, the experiential sampling methodology designed by Csikszentmihalyi (1975, 1984) will be described as it is the methodology I have adapted for use in this study.

There are many theories of motivation, yet few attempts have been made to apply them to the teaching of reading (Johnston & Winograd, 1985). Four specific types of motivation which are in the mainstream of educational theory include: 1) achievement motivation (Wigfield & Asher, 1984); 2) extrinsic motivation (Csikszentmihalyi, 1990; Nicholls, 1983; Rupley, Ash & Blair, 1982; Skinner, 1953); 3) ego-involved motivation; and 4) task-involved, or intrinsic motivation (Ames & Ames, 1984; Brophy, 1983; Csikszentmihalyi, 1984; Maehr, 1983; Nicholls, 1983; Winograd & Greenlee, 1986; Winograd & Paris, 1989). Comparing the four theories may clarify why greater emphasis should be placed on understanding intrinsic motivation as it pertains to reading.

The second area of research that bears a relationship to the current investigation is in the response-to-literature field. By looking at how students respond to literature, researchers hope to better understand "what processes of thinking and feeling go on as readers read a text" (Cooper, 1985, p. x). While the field of response-to-literature is directly concerned with the experience of readers, the differences in age groups, methodologies, and hypotheses used in the majority of the response-to-literature research have neglected to address the motivation and ongoing experience of the reader.

The third area of research to be reviewed is the work of the human development psychologist Mihaly Csikszentmihalyi (1975, 1984). Central to his work is describing the individual's ongoing experience, particularly the interplay of one's thoughts, feelings, and motivation. To assess the individual's experience, he has developed and applied to research a methodology referred to as the "experiential sampling methodology." This method offers reading researchers a valid and valuable tool for describing the ongoing experience of reading, including the involvement, or intrinsic motivation, of the reader. Of additional value is the potential of Csikszentmihalyi's (1984) methodology to tease apart such global terms as motivation and affect and to break each into different components, allowing us to better understand what occurs when a child is or isn't involved with the reading. As a result, this knowledge may provide us with concrete means of motivating children to read, and with greater insight into the thoughts, feelings, and motives of adolescents through their experience of reading.

To reiterate, the goal of this study is to describe the ongoing experience of junior high school students while reading a novel. To achieve this goal, the experiential sampling methodology will be employed to measure, analyze, and define the experience of reading as it occurs.

Definition of Terms

The following vocabulary is used frequently in this study; to avoid confusion, the precise meaning of each term, as it is intended in this study, is presented below.

Experience	the thoughts, feelings, and motivation of an individual at any given moment
ESM	Experiential Sampling Methodology - "a methodology that makes use of rigorous psychometric instruments which are administered not once but many times; it has the ecological validity of observational methods in that reports are made in natural contexts and are not restricted only to public parts of life" (Csikszentmihalyi, 1984, p. 34)
Experience Logs	a journal format in which students are asked to respond to questions which tap into their experiences while reading
activation	the energy level of the individual, as perceived by the individual, and reported on the experience logs (strong vs. weak; excited vs. bored; alert vs. drowsy)
affect	the mood state of the individual, as perceived by the individual, and reported on the experience logs (happy vs. sad; cheerful vs. irritable; friendly vs. angry)
connectedness	the degree to which an individual's moods are a result of the story or of an external event outside of the reading experience, and reported on the experience logs
relatedness	the degree to which an individual is aware of a similarity in his experience with that of a character or situation in a story, and reported on the experience logs
Intrinsic Motivation	the degree to which an individual wishes to be doing something, as reported on the experience logs (also called task-involved motivation); a person chooses goals in which to invest psychic energy and keep the energy focused on the goal

Achievement Motivation	an individual's desire to be successful when pursuing a goal
Extrinsic Motivation	an individual is stimulated to succeed by being given rewards or punishment for her accomplishments
Ego-Involved Motivation	a person's desire to achieve by competing
Response-to-Literature	a field of study in which the unique responses of the individual to literature are recognized and valued as significant dimensions of the literary experience
Transaction	term used by Louise Rosenblatt (1978), among others, to designate the active dynamism among the reader, the text, and the context; the concept emphasizes the relationship with, and continuing awareness of, the text
Aesthetic Transaction	"a reading event during which the reader's primary purpose is fulfilled as he fixes his attention on the actual experience he is living through; this permits the whole range of responses generated by the text to enter into the center of awareness, and out of these materials he selects and weaves what he sees as the literary work of art" (Rosenblatt, 1978, p. 27)
Efferent Reading	"a reading event during which the reader disengages attention as much as possible from the personal and qualitative elements in his response to the verbal symbols; he concentrates on what the symbols designate, what they may be contributing to the end result that he seeks - the information, the concepts, the guides to action, that will be left with him when the reading is over" (Rosenblatt, 1978, p. 27)

CHAPTER TWO

Review of Literature

Although a great many students are quite capable of reading, many of these same students are not motivated to continue reading beyond what is required of them in school. Unfortunately, reading is not valued by these students as a source of pleasure or for learning about themselves and the human condition. "It is not surprising that so few of even college graduates have formed the habit of turning to literature for pleasure and enjoyment" (Rosenblatt, 1938, 1983, p. 59). Toch (1984) reports that 40% of those who have the ability to read do not choose books to read, and that the percentage of book readers (fiction and non-fiction) between the ages of 16 and 21 dropped from 75% in 1978 to 63% in 1983. Of concern also are the results published by Fielding, Wilson, and Anderson (1986) in their two-and-a-half year study. They found that fifth-grade students spent an average of ten minutes a day reading books outside of school, a little more than 2% of their free time.

Disinterest, or lack of motivation, has been raised by educators as possibly a major reason for students not reading books. Motivation is considered to be responsible for not only how well one achieves in reading, but also for whether or not an individual enjoys and appreciates the value of reading. A central goal of literary education is to inspire students as lifelong readers and to find greater personal value in their reading. "If we want to produce fluent readers who like to read then we must ensure that reading instruction addresses both the 'skill and will' of reading and that reading assessment considers both how well and how often students read" (Winograd & Greenlee, 1989, p. 20).

Instilling children with the desire to read for enjoyment is an important challenge that faces educators. A major obstacle to addressing this need in the classroom are the curriculum priorities set by many institutions (Cox & Many, 1992; Probst, 1991; Rosenblatt, 1938, 1983). Rosenblatt (1938, 1983) recognized this problem over fifty years ago stating, "Few teachers would deny that the individual's ability to read and enjoy literature is the primary aim of literary study. In practice, however, this tends to be overshadowed by preoccupation with whatever can be systematically taught and tested" (p. 64). Probst (1991) alludes to the difficulty teachers are confronted with when working within a tradition that ignores the unique response of the reader.

> The emphasis schools have always placed on correctness, on the gathering of information whether assimilated or not, and on measuring learning, will likely prove discouraging to teachers hoping to work with the notions of literature instruction [that focuses on the unique responses of readers]. (p. 662)

Motivation

Various types of motivation have been examined by educators and psychologists to determine motivation's role in the process of learning. Described below are four types which have been identified as having an impact on learning. These include achievement motivation, extrinsic motivation, ego-involved motivation, and task-involved, or intrinsic, motivation.

Achievement motivation is defined as an individual's desire to be successful when pursuing a goal (Ames & Ames, 1984; Nicholls, 1983). The motivation, or desire, to be successful is governed by the reasoning the individual applies regarding the cause for his success or failure. A major concern of educators is with those students who apply faulty logic when reasoning about their failure. These students attribute the cause of their failure to low ability or bad luck, attributes they believe are beyond their control and are internal and stable. They are described by Johnston and Winograd (1985) as experiencing "passive failure," or learned helplessness. Poor self-esteem often coincides with their failure and is probably a result of many factors. The concern to educators, however, is to address those needs that can be met in the classroom, especially in reading.

According to Johnston and Winograd (1985), "tasks involving learning for learning's sake are more likely to induce a less-differentiated notion of the ability-effort relationship" (p. 294). For instance, by removing them from competitive or ego-involved situations, educators can help reduce the shame and preoccupation with self which commonly exists among the poor readers who experience low achievement motivation. Consequently, these students will be less anxious while reading and increase the amount of attention that can be given to the task.

Extrinsic motivation has been popularized by the behaviorists as a means of increasing a student's desire to learn (Skinner, 1953). Essentially, rewards or punishment (ie. grades, tokens, praise, criticism) are viewed as the means for promoting success in learning (Nicholls, 1983). For example, grades are one alternative form for giving students feedback on their performance (Csikszentmihalyi, 1984). If students' learning, however, is based solely on the attainment of rewards (i.e., grades) or the fear of punishment, the opportunity for learning "for the sake of learning" is denied these individuals. "An emphasis on external control in the course of learning may achieve immediate positive effects on performance, but at the price of inhibiting the development of interest in working on the task on one's own initiative for one's own reasons" (Maehr, 1983, p. 185).

A third type of motivation, not entirely dissimilar from extrinsic motivation, is referred to as ego-involvement, a goal structure that leads to the motivation to compete (Johnston & Winograd, 1985). Here, competition is the key element. In learning tasks, the individual is preoccupied with the self in comparison with others; his ability is measured by how he and others compare. Learning is not an end, but, as with extrinsic motivation, it is a means to an end. In addition, when childrens' success or failure is measured by how well they are mastering the skills compared to other children, reading becomes a competitive, ego-involving process. The result can be frustration and anxiety, especially for those who do not fare as well as their competitors. On the other hand, the consequences of "experiencing difficulty when one is reading for one's own purposes are much less debilitating" (Winograd & Greenlee, 1986, p. 19). Emphasizing competition in reading lessens an individual's chance for finding value in reading; reading instead becomes a "performance skill" (Holdaway, 1980).

Task-involvement, the goal structure leading to intrinsic motivation, the fourth area to be discussed, is viewed by some as the ideal means of assisting students in reaching the optimum goal of reading instruction (Block, 1984; Csikszentmihalyi, 1990; Johnston & Winograd, 1985; Maehr, 1983; Nicholls, 1983). Its development is more likely to lead students toward independence in reading, seeking enjoyment and satisfaction from the written word.

According to Csikszentmihalyi (1975), intrinsic motivation denotes the mechanism by which a person chooses goals in which to invest psychic energy and keep the energy focused on the goal. There is a merging of action and awareness (Csikszentmihalyi, 1990). In task-involvement, the individual focuses on the task to the exclusion of outside forces; the self or ego becomes part of the task. "It is totally involving, time-on-task is high both quantitatively and qualitatively. If the outcome is unimportant, the process is all-important. Under these circumstances, the attributional system which is responsible for passive failure cannot operate" (Johnston & Winograd, 1985, p. 294).

Nicholls (1983) found that, in studies comparing students on ego-involved and task-involved assignments, task-involvement produced more effective performance in students with low perceived ability than did ego-involvement. These students no longer attributed failure to an internal control such as ability, but instead perceived learning as dependent on effort. Greater effort led to greater ability. "When task-involved, students want to learn or understand and they feel competent when they feel they have learned" (p. 216).

The importance of intrinsic motivation in reading has been given support by many others. In the Handbook of Reading Research, Wigfield and Asher (1984) advise educators to give children materials that encourage them to be task-involved. "As a result, children will focus greater attention and reading may improve" (p. 439). Athey (1985) also emphasizes the importance of intrinsic motivation in reading. "It is the desire for information and enjoyment which propel the working system into action, sustain it throughout the duration of the task and terminate the activity as the initial purpose is fulfilled or modified" (p. 103).

Zancanella (1990) discusses the issue of literacy and motivation with specific reference to the work of Csikszentmihalyi. He summarizes Csikszentmihalyi's position by stating that the "the key to literacy is simply (or perhaps, not so simply) motivation" (p. 7). Csikszentmihalyi contends that the major impediments to learning are not cognitive, but primarily motivational. Rosenblatt (1938, 1983) also believes that a primary goal in education is to inculcate the desire, motivation, or will to learn. "The student should go to school and college not for the purpose of being taught ready-made formulas and fixed attitudes but in order that he may develop the will to learn" (p. 132).

It appears, then, that intrinsic motivation and experiencing enjoyment while reading are necessary goals educators must recognize and incorporate into the classroom structure. Despite the belief that intrinsic motivation is important to the process of reading and learning, we still understand little about reading for enjoyment (Johnston & Winograd, 1985). One major goal of this investigation is to analyze and measure the intrinsic motivation of an adolescent while reading, and to describe more fully how the thoughts and feelings of the individual interact with one's motivation.

Response-to-Literature

The second area of research which contributes to our understanding of the dynamic relationship between the reader and the text is the response-to-literature field. According to Cooper (1985), research in literature has moved away from focusing on the text as the central object to focus instead on the complexities of the interaction that occur among the reader, the text, and the context. It has resulted in a body of work referred to as "response-to-literature." Louise Rosenblatt (1985) who, having contributed greatly to this shift in research, places the emphasis on the transactional relationship that exists among the reader, the text, and the context.

> We need to see the reading act as an event involving a particular individual and a particular

> text, happening at a particular time, under particular circumstances, in a particular social and cultural setting, and as part of the ongoing life of the individual and the group. (p. 100)

As a result of Rosenblatt's ideas, Cooper (1985) and others have raised the following questions that address the complex nature of the reading process: "What processes of thinking and feeling go on as readers read a text? What are the contributions of text, reader, and reading situation to these reading processes?" (p. x). Rosenblatt (cited in Cooper, 1985) urges researchers to attend to both the intellectual and emotional dimensions of readers as a means of assisting these readers in realizing their aesthetic capabilities while reading. "Research is needed to accumulate some systematic understanding of favorable and unfavorable factors and the relation of cognitive and emotional development to the growth of aesthetic capabilities" (p. 43).

The Reader

As was mentioned earlier, Rosenblatt's (1938, 1983; 1978) revolutionary ideas regarding a reader-response relationship influenced much of the "response-to-literature" research which has evolved over the past two decades. She was a watershed figure whose theory initiated the long-ignored position of the duality of reader and text. It is only within the last fifteen years that she has been "rediscovered." While her term "transactional" has been open to debate and subject to various interpretations, the major learning from Rosenblatt (1978) is that the reader is not a passive recipient of the words on a page; instead, the individual is actively involved, bringing forward one's own perceptions as they are evoked by the text. Rosenblatt (1978) recognizes the role of the reader's schema, in particular, one's thoughts, feelings, interests, and personality. A crystallization, or magical moment, occurs once the reader has sensed the purpose, rhythm, and rhyme of the text, and derived a personal interpretation based on her own schema. It is not so much that the reader hurries through the text to arrive at a solution, but rather that she is aware of the richness of her experience as she and the author "share ideas." Hence, a new experience, or poem, is evoked.

How has this research contributed to our understanding of what the reader experiences (thoughts, feelings, motivation) while reading, and by what means have researchers gathered this information? Various dimensions of an individual's response-to-literature have been studied: process and categories of response (Cox & Many, 1992; Hansson, 1964; Mauro, 1983; Purves & Rippere, 1968; Slatoff, 1970; Squire, 1964; Wilson, 1964); personality and psychological dimensions of the reader (Holland, 1975; Galda, 1982; Petrosky, 1975); cognitive complexity, developmental changes and stance (Applebee, 1978; Beach & Wendler, 1987; Britton, 1970; Cooper, 1970; Langer, 1989);

social and literary understanding (Hickman, 1983; Hynds, 1989); and, the influence of the text on the reader (Holland, 1975; Iser, 1978). The researchers brought to their investigations a specific set of questions, assumptions or theories, a particular population, used certain prescribed materials and preferred methodologies. Consequently, many of the conclusions and interpretations are vastly different and difficult to compare. In spite of the differences, they do agree that each subject who participated in their studies responded in a unique manner to the text being read. "The text does not embody meaning but rather guides the active creation of meaning" (Galda, 1983, p. 1).

Another significant question regarding research in the response-to-literature field is whether or not any of the studies thus far conducted in the response-to-literature field have examined the ongoing experience (thoughts, feelings, motivation) of the junior high adolescent reading a novel. The investigations of Galda (1982), Cox and Many (1989), and Squire (1964) bear the greatest resemblance to the question under review and will be presented below.

Galda's (1982) study is reviewed here because she used novels as the text to which young readers would respond. The three fifth-grade girls who participated in her study were asked to have a group discussion and share their reactions to the two novels that they had read prior to their discussion. One of Galda's major goals was to assess the value of group discussions and to identify those levels of understanding the subjects were able to achieve. Specifically, she was interested in identifying whether or not the students could assume a spectator's stance, given a particular type of novel to read. To assume a spectator's stance (Britton, 1970), the reader must give responses at an analytic evaluative level, a level defined by Applebee (1973) as characteristic of formal operations. Applebee's (in Galda, 1982) stages of evaluation were used as the classification system because the primary mode of the students' responses to the stories data were evaluative. According to Galda (1982), "the assumption of a spectator stance is necessary for literary judgment; the reader is able to analyze and evaluate the texts as wholes and consider the events as valid possibilities or alternate interpretations of reality" (p. 18). Based on these criteria, only one of the three case study students in their study was able to assume a spectator's stance; she was able to accept the author's interpretations of reality and related her own experiences to those in the stories. Cognitive development, or competency, therefore, was the major dimension of experience that the researcher intended to describe.

The main goal of Cox and Many's (1992) study was to systematically analyze Rosenblatt's concept of stance (efferent vs. aesthetic) in terms of the "degree to which responders demonstrate a particular stance" (p. 40). The 38 fifth-graders who participated in their study were required to retrospectively respond in writing to nine works of realistic literature and film. Their responses were examined and compared in terms of 1) the stance taken in response 2) the level of personal understanding reached [comprehension] 3) the relationship between stance and level of personal understanding. The students responses to all of the literary works were first analyzed and then rank-ordered on a five-point continuum between the efferent and aesthetic stances. This continuum is referred to by the authors as their classification system. An aesthetic stance at one extreme included those responses that reflected one's "focus on the lived-through experience of the literary work (the world created while reading and the emotions or associations resulting from the experience)" (p. 45). At the other end, the efferent stance was defined as "analysis of elements according to outside structure (what was learned, literary elements, production analysis, realism)" (p. 45).

It was through Cox and Many's (1992) analysis of the students' responses that the classification system emerged and is, itself, a major contribution to the response-to-literature field. This system, they contend, will serve as a useful tool in providing teachers and researchers with a vocabulary when analyzing the stances readers assume. Another significant finding from the study was that when children were given the opportunity to respond freely to text over time their responses were more aesthetic. In addition, "more aesthetic responses were associated with higher levels of personal understanding" (p. 67).

Providing readers with opportunities for discovering or expressing their aesthetic capabilities has many benefits as described by Cox and Many (1989). However, giving students a chance to explore their ongoing aesthetic capabilities while they are reading rather than after, will strengthen their self-awareness of the literary experience; inform the teaching and learning process; and assist researchers with more information about the underlying processes (thoughts, feelings, and motivation) which contribute to that experience.

Squire (1964) conducted a study to investigate the thoughts and feelings of 52 ninth and tenth-grade students as they read four short stories. The subjects were required to stop at certain points in each of four short stories and verbalize their thoughts and feelings in a non-directed interview. Prior to this study, investigations were based on retrospective rather than introspective accounts of one's experience while reading a selection.

Through a careful analysis of the responses, Squire (1964) identified seven categories of responses. These include: literary judgments, interpretational responses, narrational reactions, associational responses, self-involvement, prescriptive judgments, and miscellaneous responses. In particular, he found that involvement with a story developed in stages. Students who moved from an evaluative mode to becoming emotionally involved and more interpretive, were also able to distance themselves at the end of the story and judge it for its literary value.

Squire (1964) accounts for differences among his subjects, concluding that "although certain group tendencies are observable in the reading reactions of adolescents, individual variation is caused by the unique influence of the abilities, predispositions and experiential background of each reader" (p. 50). The results of this study speak to the importance of measuring one's ongoing experience while reading and also taking into account the background variables of attitude toward reading and experiences the reader brings to the story.

Of the three studies described above, Squire's (1964) description of the thoughts and feelings of an adolescent reader most closely resemble the question set forth in this literature review. This study builds onto his work by including novels instead of short stories, a different age group, and a different meaning of the term involvement. According to Squire, self-involvement is synonymous with the reader becoming emotionally involved with the story. While it is agreed that an individual may become emotionally involved with a story, and, indeed, his feelings are part of the experience, it is hypothesized that the feelings and motivation can be teased apart, providing educators with a better understanding of the individual as he reads.

Emotional state of the reader. Describing the feelings, or emotional state, of a reader has been somewhat neglected in the field of reading. However, Spiro (1980) draws our attention to this need as it relates to our understanding of the reader's schema. "How sad it would be," he cautions, "if we discover that the real problem of many readers is that instruction so automatizes them that they do not develop a feeling for what they read or use the feelings available to them to acquire new knowledge" (p. 274).

Matthewson (1985) believes that the emotional state of the reader while reading may influence reading behavior. Are feelings of happiness, anger, sadness, boredom, or excitement evoked in the reader as a result of the events in the story? In his affective model of reading, Matthewson (1985) includes the attitude, motivation, affect, and physical feelings of the reader. He notes that the affective variables, or feelings, cannot be classified as motivation or as attitudes. They must be considered separately when trying to understand reading behavior. The feelings, "vary in duration, intensity, and quality"

(p. 843). In his model, the affect, or feeling state, is divided into four parts: transitory conditions include pleasantness or unpleasantness; extended feeling states are called moods; feelings focused upon some ideal are called sentiment; and strong feelings are designated as emotions. Matthewson (1985) suggests that emotions can have either a disruptive or an enhancing effect on the reading behavior. Moderate levels of emotion can actually accentuate the reading experience by "motivating the reader to continue reading more strongly than before the emotion was aroused" (p. 844).

Another dimension of the emotional state of the reader that is relevant to the experience is the degree to which one's emotions are connected to the text being read. In other words, is the emotional state a result of one's reading or something that occurred outside of the reading? As a result, is the mind wandering beyond the reading experience? Can the reader identify where the mind and emotions have wandered? What effect might these preoccupations have on the experience of the reader? Focusing attention, or conscious thought, on another source was described by James (1958) in his statement that,

> ... conscious thought contains sensations of our bodies and of the objects around us, memories of past experiences and thoughts of distant things ... desires ... and other emotional conditions, together with determinations of the will in every variety of permutation and combination. (p. 29)

Physical feelings are also recognized by Matthewson

(1985) as influencing reading behavior. Cramps from sitting too long, exhaustion, and sore eyes are a few examples of the physical states that he describes as possibly interfering with one's reading.

One might expect that if a reader is emotionally involved with the story, perhaps that individual is feeling a relatedness to a character or situation. As a result, the experience of reading will perhaps be more intrinsically motivating. Evidence for the adolescent's sense of relatedness or identification with a character or situation by adolescents has been supported by research. As a result of his research, Applebee (in Cooper, 1985) categorized the literary responses of young readers: the subjective characteristic responses of adolescents (ages 12-15) are identified as "identification or perception of involvement in the work," and the objective responses as "analysis of the structure of the work or the motives of the characters; understanding through analogy" (p. 98). Squire (1964), and Jose and Brewer (1984) also describe the adolescents in their studies as becoming emotionally involved with the characters or events in the story through identification. Hynds (1988) describes this relationship, or relatedness, as a "social competence" that includes "social-cognitive abilities necessary for comprehending characters' acts, as well as affective/identification abilities" (p. 29).

Text and Context

In order to fully understand the dynamic experience of the reader as he reads text, two other dimensions of the literary transaction, namely, the text, and the context must be considered. All three dimensions, the reader, the text, and the context, work together to create the reading experience.

Both Rosenblatt (1978) and Dewey (1944) emphasized the meaning of a transaction and its effect on one's experience. Dewey (1944) quite aptly stated that

> An experience is always what it is because of a transaction taking place between an individual and what, at the time, constitutes his environment. The environment is whatever conditions interact with the personal needs, desires, purposes and capacities to create the experience. (p. 41)

First, it is agreed by many that the structure of the text influences the way in which readers respond (Cooper, 1985; Galda, 1988; Hynds, 1989). Structure includes such features as sentence and text levels, style and characterization, genre, and even the age and maturational level of the main character. For instance, at the sentence level, certain meanings are more often fixed and restrict the responses that may be made by the individual. Thus, there is often one shared response among readers at the literal level. At the text level, however, the responses become more varied, allowing for more unique interpretations by the reader (Holland, 1975; Purves, 1968; Squire, 1964 and many others). In addition to this literary structure, young adolescents are particularly sensitive about the age and maturational level of the main character, preferring one who is close to their own age. (Galda, 1988) Second, the context, or environment of the reader has an impact on the reading experience. "We must take into account the context, the pressures to which the reader may be subjected, the social tensions that may affect the character of the transaction" (Rosenblatt cited in Cooper, 1985, p. 45). Thus far, context has been defined in research as the school setting, or classroom environment, including not only the physical surroundings and sense of security provided by the classroom teacher, but also the opportunities for responding on an individual basis versus responding in a group setting (Beach, 1973; Hickman, 1983; Purves, 1986; Svennson, 1986). Research in the response-to-literature field, however, has yet to explore how an individual's environment outside of school affects the experience of reading literature. A great deal of the literature that students are assigned to read must be read outside the school. What impact, then, might the outside environment have on how an adolescent experiences reading?

The major contribution from the response-to-literature field is that more is now known about the dynamic exchange that occurs among the reader, the text, and the context. Yet, little is really understood about the ongoing experience of reading literature for enjoyment or experiencing reading as intrinsically motivating. At this point in the review, the focus will be shifted to the work of Csikszentmihalyi (1984) whose work on intrinsic motivation, or enjoyment, has great implications for research in this area because of its emphasis on one's ongoing experience and promoting the individual's desire to pursue literature beyond the classroom.

Experiential Sampling Methodology

To assess the dynamic interplay of an adolescent's thoughts, feelings, and motivation, I have adapted a methodology referred to as the Experiential Sampling Methodology (ESM), an instrument that was developed by the human development psychologist Csikszentmihalyi (1975, 1984). His research has been based on the assumption that experience includes the thoughts, feelings, and motivation of an individual at a particular moment in time. Accordingly, experience includes "the raw existential realities of daily lives and the influences these realities have on their development" (p. 32).

The ESM "makes use of rigorous psychometric instruments which are administered not once but many times. It has the ecological validity of observational methods in that reports are made in their natural contexts and are not restricted only to public parts of life" (Csikszentmihalyi, 1984, p. 31). Essentially, subjects in his studies were required to record their thoughts, feelings, and levels of motivation on log entries at random times during the day. To achieve the random sampling, the subjects each carried beepers which would go off at these random times. The log entries, or records of thoughts, feelings, and motivation, consisted of: responses to open-ended questions designed to capture the students' thoughts, and a set of verbal scales, or semantic differential scales, to elicit from students their feelings, and levels of motivation. By combining the three dimensions of one's thoughts, feelings, and motivation, he was able to describe more fully those moments when the participants were feeling involved, or motivated, and when they were feeling uninvolved. The interplay of the thoughts, feelings, and motivation are, he believes, directly responsible for how an individual experiences the moment.

Those experiences that are judged or perceived by the individual as most enjoyable, or intrinsically motivating, have been defined by Csikszentmihalyi (1975) as "flow experiences." In his original research (1975), he interviewed people involved in such activities as chess, rock dancing, rock climbing, and surgery. A common denominator among all of these activities was that these individuals described their experiences as consisting of those dimensions Csikszentmihalyi (1975) uses to define "flow activities." They were "lost" in the activities; they were intrinsically motivated to be either playing chess, rock dancing, rock climbing, or performing surgery. More specifically, he writes,

> After examining our interview and questionnaire results [of adults], we concluded that people who enjoy what they are doing enter a state of "flow": they concentrate their attention on a limited stimulus field, forget personal problems, lose their sense of time and of themselves, feel competent and in control, and have a sense of harmony and union with their surroundings. To the extent that these elements of experience are present, a person enjoys what he or she is doing and ceases to worry about whether the activity will be productive and whether it will be rewarded. Conversely, a "flow" activity is an activity that makes flow experiences possible. (p. 182)

In later research (1984), he sought to describe the ongoing experiences of adolescents and to articulate when they did or did not enjoy their life experiences. Csikszentmihalyi's (1984) work with these adolescents was based on his concern for the growing responsibility of the individual as he or she prepared to move into adulthood. Through his research, he hoped to describe those experiences during one's adolescence which would contribute to that growth, believing that flow experiences encourage one to continue to pursue the activity. He was concerned with knowing more about the thoughts, feelings, and levels of motivation of students in relation to their activities, when students were feeling involved with an activity, and those moments that were particularly motivating, or not motivating. The results from his studies offer great promise for educators as they attempt to understand the adolescent's world of reality.

Conclusion

Three lines of research have been presented in the literature review: research on motivation, research on response-to-literature, and the work of Csikszentmihalyi (1975, 1984) who developed the ESM. The main goals of this review were, first, to demonstrate the importance of understanding the intrinsic motivation of the adolescent reader as compared to other forms of motivation; and, second, to emphasize the relevance of including with motivation the reader's ongoing thoughts and feelings which are critical to the entire transactional experience.

Intrinsic motivation, synonymous with enjoyment, is the most desirable form of motivation educators must aspire toward when working with students. Extrinsic motivation, ego-involvement, and achievement motivation may serve the students on a short-term basis, but they lose strength once the stimulus, or reward, is removed. Intrinsic, or task-involved, motivation, on the other hand, engages students in a continued effort and desire to pursue an activity.

The following study is best positioned under the rubric of response-to-literature. The work of Galda (1982), Squire (1964), and Cox and Many (1989) were reviewed because they shared many similarities with this study. While their research, as well as many others, has contributed to our understanding of the dynamic process of reading, there is still a need to describe the ongoing experience, or thoughts, feelings, and motivation, of the reader. The present study builds onto this great body of literature by utilizing and adapting the ESM designed by Csikszentmihalyi (1984). This methodology is perhaps the most effective means available for assessing this experience because of its potential for measuring the ongoing experience of an individual.

This Study

The major questions that originally drove this study were:

1. How can we characterize the transactional experience of junior high students while reading a novel? Specifically, how does the reader's motivation reflect the complex interactions among reader, text, and context?
2. How does the experience of junior high students change while reading a novel?
3. To what extent can we describe the variability in junior high students' experience while reading a novel?

Because a major part of the methodology was qualitative, the above questions were further refined as the data accumulated in different domains. In particular, the work of Louise Rosenblatt (1978, 1983) was found to provide an interpretive framework for much of the data and is discussed more thoroughly in Chapter Five. The transformed questions became:

1. To what extent, and in what ways, were the variables of motivation, activation, affect, connectedness, relatedness to a character and situation evoked by the novel Good-Night, Mr. Tom; what connections among these variables were revealed?
2. How can we characterize the aesthetic transaction?

What does the literary experience look like when the aesthetic transaction does or does not occur?

3. What dimensions of the readers' personalities and preoccupations were revealed through their reading experience?
4. What was the value of the ESM for the students in this study? What is the usefulness of the ESM for research and instruction? More specifically, how can activities like the ESM support the teaching of literature; and what are the shortcomings?

CHAPTER THREE

Method

Overview

This study was carried out during the 1988-89 school year in a junior high school in an upper middle-class suburb of a large Midwestern city. This particular site was chosen because, first, the teacher, highly regarded at the school as a reading teacher, willingly agreed to participate in the study; and, second, I needed a large enough population of advanced readers from which to draw for this study.

The basic method employed in this study is a variation on the Experiential Sampling Method (ESM) of Csikszentmihalyi (1984). Using this method, I asked participants to complete experience logs to describe their ongoing experience while reading a novel. The experience log entries (see Appendix A-2) include scales on affect and motivation as well as open-ended items asking about participants' thoughts and environment. The use of the ESM with adolescents while they were reading was piloted and refined three times, once in 1987, once in 1988, and again in 1989.

The present study focuses on the experience of reading a novel and uses the log entries of students as primary data. In addition, selected background information was gathered on the students.

Sample

A total of 28 students from the eighth-grade participated in the study. Before these participants were chosen, I met each 42 minute period with the reading teacher's six eighth-grade classes in order to explain to them the details and length of the study. From a total of 130 students, 60 students demonstrated a desire to participate in the study. I then met with the teacher to determine which of these 60 students would qualify as candidates. The variables of sex and reading level were the primary factors for consideration. Accordingly, there was to be an equal match between girls and boys, and, to participate, the student must have attained a score of 8.5 on the Gates-MacGinitie Reading Test: Survey E in September of 1988. Consequently, I was certain that the students would be able to read the novel without difficulty. The responsibility of a student to do schoolwork was a secondary factor. On the basis of these considerations, a total of 14 males and 14 females was chosen. Due to problems of attrition, 24 students, 12 females and 12 males, were included in the final analysis.

Materials

The Novel

The novel Good Night, Mr. Tom, by Michelle Magorian (1981), was chosen to be used in this study. Before selecting this book, I considered several books which met these criteria: a story I thought adolescents would enjoy reading; a middle grade reading level; published after 1981 in order to minimize the students' exposure to the story; contained 250-350 pages to allow for a wide enough sample of experience; the main character close in age to the students in the study. After I found a novel (Good-Night, Mr. Tom) which fulfilled these criteria, it was piloted at two different junior high locations, which included an equal number of males and females. As a result of the students' responses to the novel, it was chosen for use in the present study.

In order to get a fair sampling of the plot in the story and measure its influence on the readers, the students were required to briefly interrupt their reading at thirteen points in the novel. These thirteen points were divided equally among the 318 pages of the story, allowing for approximately 20-30 pages between each point. I intentionally chose nine of the thirteen points as I felt that the events at these points in the story would elicit certain emotional responses from the participants. These nine points were a combination of exciting, boring, sad, or happy moments in the story. The remaining four points in the novel were selected at random with no anticipated outcome (see Appendix B-1 for a point by point description).

Good Night, Mr. Tom is a sensitive account of the relationship that develops between a young boy and kindly old man during World War II. The boy Will is one of many children who is evacuated to the country to live with designated surrogate parents. Unfortunately, Will has been subjected to a childhood of physical and emotional abuse from his mother; consequently, he experiences low self-esteem and feels distrustful of others. Tom, Will's surrogate father, offers Will warmth, love, and encouragement all of which help Will in finding his own inner-strength and the ability to love others.

Instruments

There were six sources of data in the study: the Estes Reading Attitude Scale (1971), Experience Logs (ESM), Retrospective Responses to the Novel and the Experience Logs, Post-Reading Questionnaire, Oral Interview with the Case study Students, and an Oral Interview with the Reading Teacher. Each will be described in turn. Appendix D depicts the approximate relative weight of each instrument as it was used in this study.

Estes Reading Attitude Scale. A measure of a student's attitude toward reading is one variable which may identify relationships that exist as students read novels. The selection of the Estes Reading Attitude Scale was based primarily on the reference made to it as a useful tool from other sources because of its established reliability and validity. (Lewix, 1979; Richards, 1987).

The Estes (see Appendix A-1) consists of likert-scales which include statements about a student's feelings toward reading. Students are asked to respond to the statements on a one-to-five point scale varying from 'strongly agree' to 'strongly disagree' (Estes, 1971).

Experience Logs (ESM). The major source of data were the students' responses on the experience logs (see Appendix A-2). The information about how the students experienced reading included the thirteen experience log entries they completed over the course of the novel. The thirteen log entries were completed at the selected points marked in the book with asterisks. At these points students were asked to stop reading and complete the log entry form which took approximately three to five minutes to fill in. More specifically, the log entries included open-ended questions about the student's thoughts and a set of semantic differential scales (seven point scale) intended to measure the student's motivation, activation, and affect. Further, each entry included individual semantic differential scales designed to measure, first, whether or not their moods were a result of their reading (referred to as "connectedness to the story"); and, second, how well the student related to the story and characters at that particular point in the novel (referred to as "relatedness to the character" and "relatedness to the situation"). Finally, to assess the context, the students were asked to identify the place where they were reading the novel when they completed each log entry.

The experience log forms, and the procedure for their use, are a variation of Csikszentmihalyi's (1984) ESM. First, rather than being interrupted by a beeper at random times during the day, students were required to stop their reading at the thirteen selected points in the story and complete a log entry. Second, I dropped three of Csikszentmihalyi's (1984) verbal scales which were designed to measure moods that did not seem appropriate to the task of reading a novel or were found to confuse students when the instrument was field-tested (ie. free vs. constrained; open vs. closed; satisfied vs. dissatisfied). Third, the log entry in this study includes questions aimed at describing the text and the context of the reader. Finally, additional questions were asked about students' emotional connectedness with the book and feelings of relatedness to either characters or situations, or both.

Reliability and validity of the ESM in this study. The interrater reliability for the ESM was $\underline{r} = 1.$ which is normal for likert-type instruments. The method for testing this reliability was, first, by selecting a random sample of 33 values from a total of 3,120 data points (24 students x 13 response points x 10 variables = 3,120). Second, an independent rater recorded the values of the 33 data points from the original student experience logs. Finally, these values were correlated with those of the researcher for the same data points, as reflected in the researchers computer print out.

Concurrent validity was assessed by comparing the quantitative scores of the participants on each scale with the corresponding written responses to determine their consistency. In all cases there was a match between the two.

Missing Data. A total of three log entry sheets (out of 312) was missing from the final count. One participant was missing his log entry sheet for point three; one participant's log entry sheets for points four and nine were missing. To adjust for this difference, the average scores on each variable for these two individuals was substituted at these points. For example, the average score for one participant's affect across the twelve points was substituted at the missing point.

Other Sources of Data

Student's Retrospective Responses to the Novel and the Log Entries. Immediately upon completion of the novel, students were asked to record their answers to three questions (see

Appendix A-3). The first question required that they write about the novel in their own words; the second, state to whom and for what reason they would or would not recommend the book to someone else; and the third, describe their reaction to the experience of completing the log entries. The responses to these questions provided information about their levels of understanding of the novel, the degree to which they valued the book, and feedback regarding the experience of completing log entries while reading a novel. The information from this source of data was used in the case study analysis.

Post-Reading Questionnaire. I designed a questionnaire (see Appendix A-4) to determine whether or not the participants in this study read literature outside of the classroom. More specifically, I was interested in identifying whether or not the existence of reading in their personal lives had an effect on how the students would experience reading the novel Good Night, Mr. Tom. The responses on the questionnaire were used for the case study analysis only.

Oral Interview with the Three Case Study Students. After I decided which students would be selected for the case study analysis, I conducted separate structured interviews with these individuals (see Appendix A-5). The purpose of the interview was to ask students about their experience of completing the log entries as they read the novel, and for their opinions about sharing their responses on the entries in a group setting. Each interview was originally intended to last 20 minutes, however, due to certain constraints beyond my control, the time with the students varied anywhere from 10 to 20 minutes.

Oral Interview with the Reading Teacher. After I collected all data and interviewed the students, 60 minutes were spent interviewing the students' reading teacher (see Appendix A-6). The purpose of the interview was two-fold: first, to hear from the teacher her perspective on how the students included for case study analysis performed in her class; and, second, to gain information about the use of novels in the class, and also on whether or not students typically expressed their thoughts and feelings in relation to novels.

In summary, the primary source of data for the group analysis were the quantitative responses on the ESM, while the primary sources of data for the case study analysis included all responses on the ESM and the oral responses from the Oral Interview. Secondary sources for the case study analysis included the Retrospective Responses to the Novel and the Experience Log Entries; the Post-Reading Questionnaire; the Oral Interview with the Reading Teacher; and, finally, the scores on the Estes.

Procedures

Before meeting with the students, permission to conduct the study was sought through the administration. I met with the principal and assistant principal to describe the purpose and scope of the study. After the details were presented, both were given copies of the timeline (see Appendix B-2) to further clarify the chronology of events in the study. Approval was granted soon thereafter, pending a letter of permission from the parents of those students who volunteered and were subsequently chosen to participate (see Appendix B-3).

The study was conducted over a period of eight weeks. During this eight week period, there was a three week interruption, one week for vacation, one week for testing, and one week for outdoor education. For purposes of clarity, the study was divided into four phases.

Phase One

Phase One consisted of three sessions.

(Session One)

I met with the reading teacher's six eighth-grade classes to present the purpose and scope of the study. From a total of 130 students, 28 students were chosen to participate in the study, 14 females and 14 males.

(Session Two)

Once the reading teacher and I decided which 28 of the 60 volunteers would qualify as participants, I met with these students the following day during their 42 minute reading periods: period 4 - eight students; period 5 - seven students; period 7 - seven students; period 9 - six students.

At this point, students were given a more complete description of the study. This included a discussion about the timeline and the expectations of them as participants. The individual experience logs were also examined with the students through the use of a guide sheet (see Appendix B-4) which gave thorough instructions on how to complete the experience logs. At the end of Session Two, the students were asked to have their parents sign a letter of permission allowing them to participate in the study (see Appendix B-3).

(Session Three)

The process of actually completing the experience logs was new to the students. As a means of familiarizing them with the process and giving me feedback about their understanding, a trial run was conducted. Each student was required to read a copy of the first five pages from the novel Pigman and asked to complete two experience log entries at the two points marked with an asterisk in the story. Afterward, I met with each student to discuss their responses and to clarify any misunderstandings they may have had.

Each student was then given a copy of the novel Good Night, Mr. Tom, a folder which contained a set of 14 log entries, and the directions for completing them. Also included in the folder were the Estes, the Post-Reading

Questionnaire, and a Retrospective Response to the Novel and Experience Logs form. Toward the close of the meeting, the students were asked to complete and submit their responses on the Estes. Afterward, they were assigned the first 40 pages of the novel which were to be read at their discretion over a two day period, before our next meeting. They were also asked to complete the log entry which corresponded with the first forty-page reading.

Phase Two (Sessions Four - Seven)

During Phase Two, the students read the novel and completed the thirteen experience log entries. Phase Two extended over a three week period and included four contact sessions, during which time I met with the students to assess their progress. At each contact session, they were assigned a certain number of pages to read and log entries to fill out, both to be completed before our next meeting. These sessions also provided me with enough time to read through the individual log entries while the students sat at a table and either read the book or talked quietly among themselves. While reading the log entries, I looked for any responses on students' log entries which I found to be confusing. When such a case did arise, I asked the student to explain any of these discrepancies. I also took note during these sessions of those students whose log entries showed promise as case study data.

Session Seven was the last meeting in which I met with the students in groups. At this summary session, the students were asked to hand in all experience log entries, the Retrospective Responses to the Novel and Log Entries, and the Post-Reading Questionnaire.

Phase Three

(Interview with Case study Participants)

At this point in the study, I met with six of the 24 participants which included three males and three females. Three of the six were then chosen for case study analysis because of the variation and thoroughness of responses reported on their logs. The three individuals represented tendencies in relation to the whole group: one female was extremely enthusiastic about her reading experience; one male described himself as having a somewhat flat affect and average motivation throughout the story, yet expressed a liking for the novel; one male clearly articulated his thoughts about the process of completing the logs and also gave highly reflective responses on his log entries. Each interview lasted approximately fifteen minutes and was tape recorded. Through the interview I hoped to present a fuller description of each student, and to gain a better understanding of how students who perform at high levels in reading experience a novel in their own ways.

CHAPTER FOUR

Results

The data were analyzed both quantitatively and qualitatively, with the quantitative analysis of the group data serving as a backdrop for the case studies. (See Appendix C for an overview of the data analysis, and Appendix D for the distribution and designated weights of the various sources of data.) The quantitative group data explains the group tendencies as well as the deviations from the norm; gave direction in the selection of the three case study participants; and, describes how an individual is similar or dissimilar to the group. The qualitative data enhances the quantitative data as it answers questions about why students responded as they did. In other words, the written and oral responses of the case study students breathes life into and gives greater meaning to our understanding of an individual's reading experience (see Figure 1).

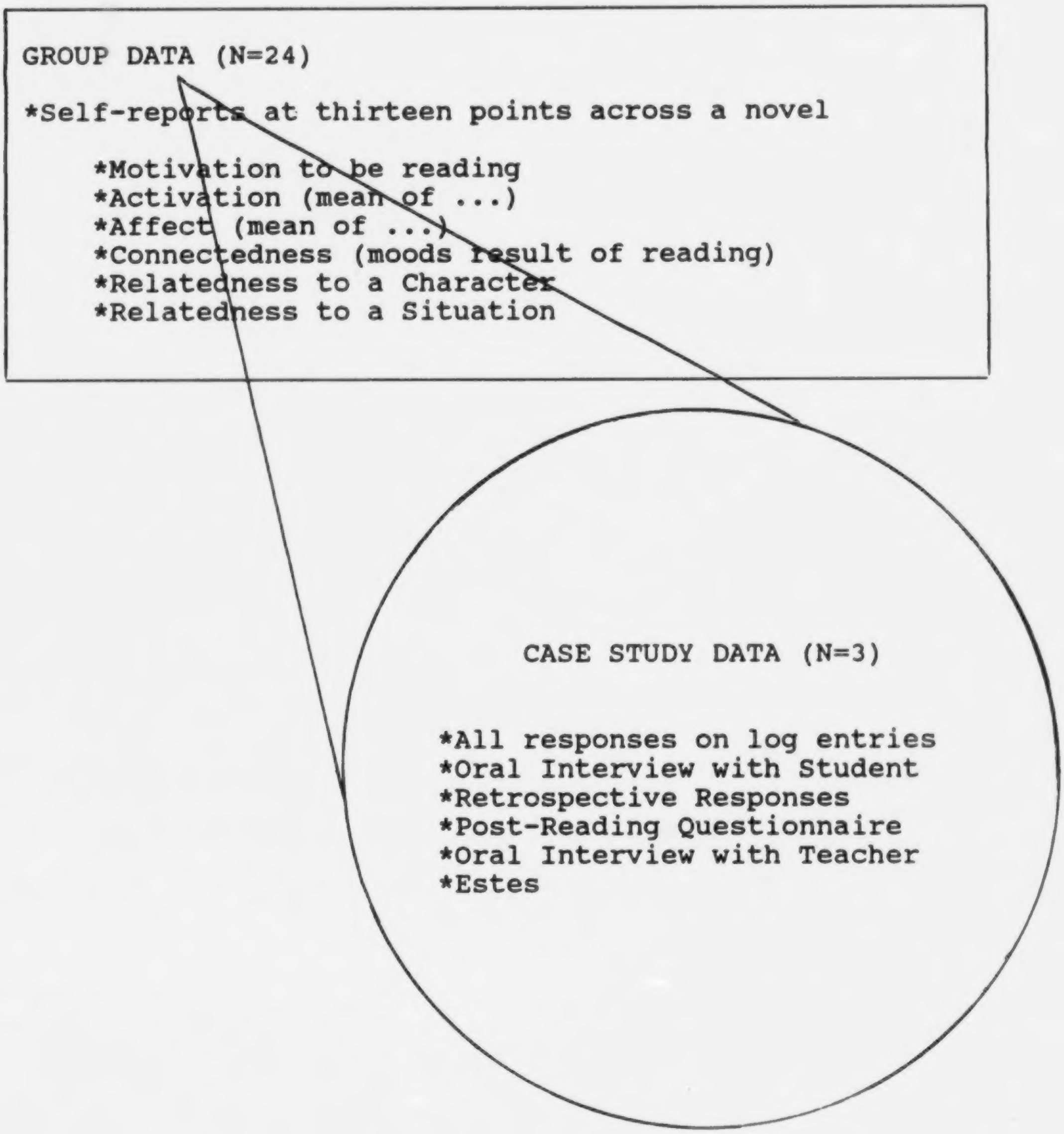

GROUP DATA (N=24)
*Self-reports at thirteen points across a novel
*Motivation to be reading
*Activation (mean of ...)
*Affect (mean of ...)
*Connectedness (moods result of reading)
*Relatedness to a Character
*Relatedness to a Situation
CASE STUDY DATA (N=3)
*All responses on log entries
*Oral Interview with Student
*Retrospective Responses
*Post-Reading Questionnaire
*Oral Interview with Teacher
*Estes

Figure 1. Data sources

Quantitative Analysis

The analysis of the group's responses on the experience log entries includes, first, an examination of the pattern of the means and standard deviations of each of the six experience log variables across the thirteen response points; and, second, the strength of the relationships, or correlations, among the six variables. The six experience log variables are motivation, (wish to be reading), activation (mean of strong, excited, alert), affect (mean of happy, cheerful, friendly), connectedness (moods result of reading), relatedness to character, and relatedness to situation. (Note in the following pages that the graphic presentation of each variable includes two figures, Figures A and B. Figure A represents the mean levels of each variable; Figure B represents the variability, or standard deviation, of that same variable. Figure B may, or may not, be referred to in the text but is provided as additional information regarding the variability of the variables.)

Patterns of Means and Standard Deviations

Figure 2A displays the mean levels of the group's motivation across the thirteen points in the novel. The overall mean score for motivation was 5.6 (SD = 1.6) on a scale of 1-7, an indication of the favorable response the students had to the novel Good-Night, Mr. Tom. The mean score never fell below 5.0, and there was an obvious trend upward in their motivation beginning at point eight in the

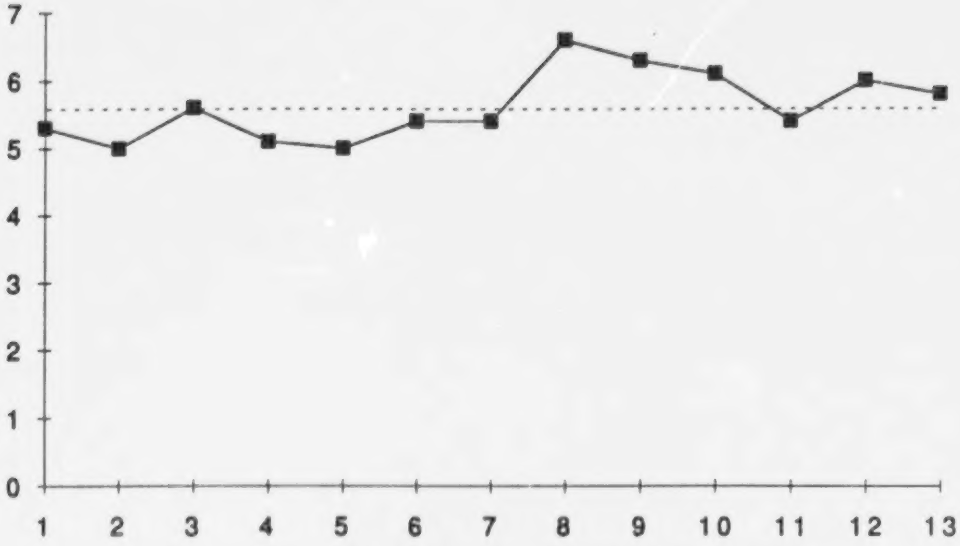


Figure 2A. Mean motivation across thirteen points.

novel. In fact, the highest levels of motivation were reported at points eight (M= 6.6, SD = .78), nine (M = 6.3; SD = 1.4), ten (M = 6.1; SD = 1.3), and twelve (M = 6.; SD = 1.5). It appears that the story engaged the students' desire to be reading right from the beginning, but that the story line at these points induced a very strong desire. What, at these points in the story, had such strong appeal for these students? At point eight, the main character, Will, wakes up to discover that he has been locked under the stairs and his body is covered with blood. His mum had lost her temper and beat him mercilessly before locking him up. At point nine, Tom, Will's surrogate parent, finds Will under the stairs. At point ten, Tom makes his escape from the hospital with Will in his arms, but the warden calls out for him to stop. Finally, at point twelve, Will is told that his best friend, Zach, had been killed during a bombing raid in London. The author's narrative at these four points (8, 9, 10, 12) is quite graphic, carrying with it strong emotional overtones of sadness, rage, or anxiety.

There were points in the story that were less motivating for the students than were points eight, nine, ten, or twelve. Albeit, their motivation even at these less motivating points was considerably high. The lowest levels of motivation were found at points two (M = 5.; SD = 1.6), four (M = 5.1; SD = 1.6), and five (M = 5; SD = 1.6). While these are not low levels on the scale used, they do reflect less of an interest in the story than at any of the other points. Note, too, that the amount of variability (see Figure 2B) in the motivation was slightly greater at these less motivating points than it was at points eight, nine, ten, or twelve. First, events in the story may have contributed to the slight decline in their motivation. At point two, Will explains to Tom that he had no friends in London because he couldn't read. At point four, children in a small group, including Will, are discussing their interests. Will is reluctant to share his interests for fear of ridicule but finally tells the other children that he enjoys drawing. At point five, Will asks Tom for permission to have his friends sleep over; Tom is pleased to say "yes." Second, the surrounding text at these points contains little dialogue and is slow moving. New characters are also introduced which requires greater concentration on behalf of the reader to learn new names.

Figure 3A depicts the levels of activation, or physical energy, of the students, while they read the novel. Were they feeling generally tired and drowsy, or alert and strong? Their overall mean level of activation was 4.8 (SD = 1.2), suggesting that as they read they felt fairly active physically. Did the story line contribute to, or enhance, their levels of activation? Similar to their motivation, their levels were consistently high, with some variation, and increased at points eight (M = 5.1; SD = 1.2), nine (M =

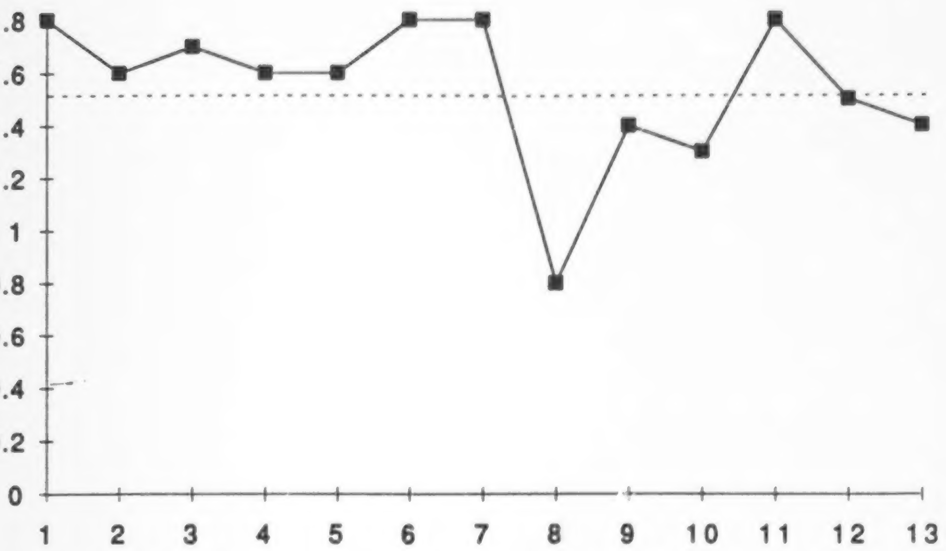


Figure 2B. Variability of motivation across thirteen points.

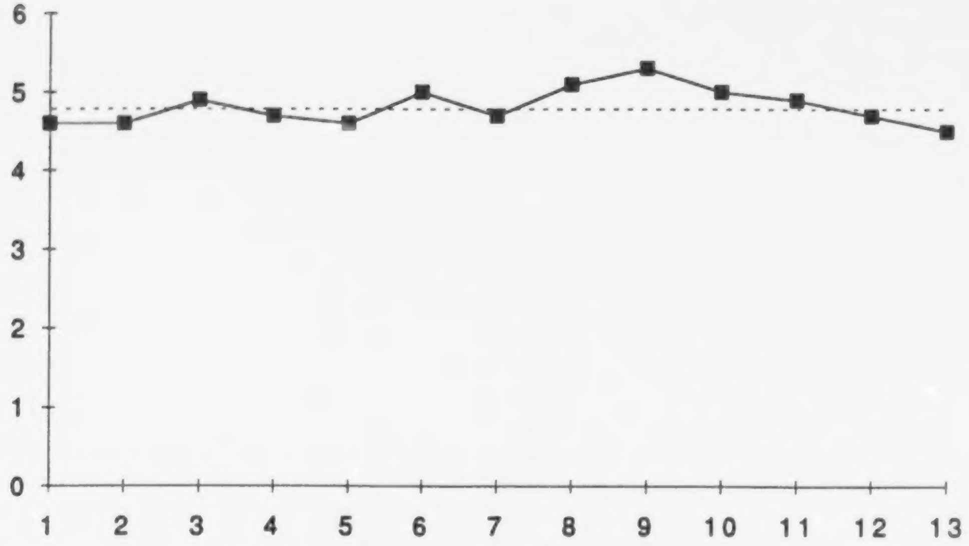


Figure 3A. Mean activation across thirteen points.

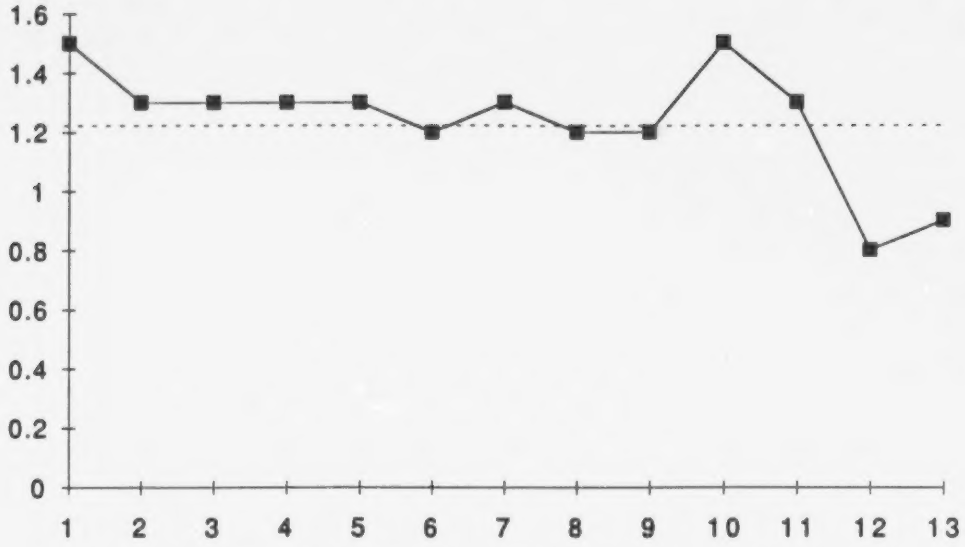


Figure 3B. Variability of activation across thirteen points.

5.4; SD = 1.2), and ten (M = 5.; SD = 1.5). This suggests that a novel that engages readers has the capacity to enhance, or increase, their energy levels. The lowest mean level of activation reported was at point thirteen (M = 4.5; SD = .93) when, in the story, Will calls Tom "Dad," and Tom is overwhelmed with happiness.

Figure 4A represents the groups' levels of affect across the thirteen points in the novel. How were they feeling emotionally as they read the book? To what degree were they feeling, for instance, happy or sad? Overall, their mean level of affect was 4.4 (SD = 1.2), suggesting that they felt fairly happy while reading. Noteworthy, however, was the fluctuation of their moods, or emotions, across the novel. They reported feeling the happiest during the first half of the novel, especially at points three (M = 5.3; SD = 1.3) and six (M = 5.1; SD = 1.1). At point three, Will meets Zach for the first time. Zach appears to be kind, friendly, and full of zest; Will feels stunned that Zach has taken such a strong liking to him, as Will is certain that no one will like him unless he makes himself invisible. At point six, Will discovers for the first time that he hadn't wet the bed.

During the second half of the novel, there was greater variability in the students' moods, with the most cheerful, happy, and friendly, being reported at point eleven (M = 5.4; SD = 1.1). At this point in the novel, the character,

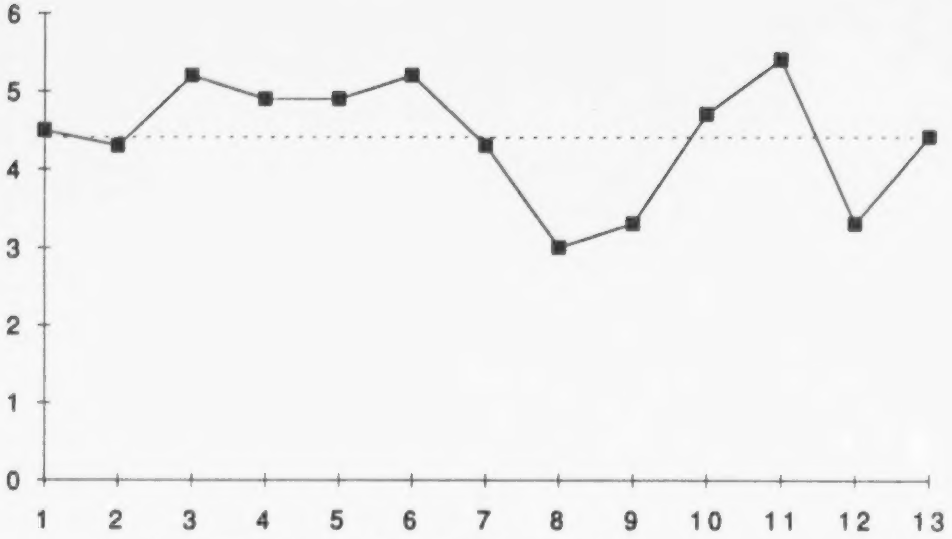


Figure 4A. Mean affect across thirteen points.

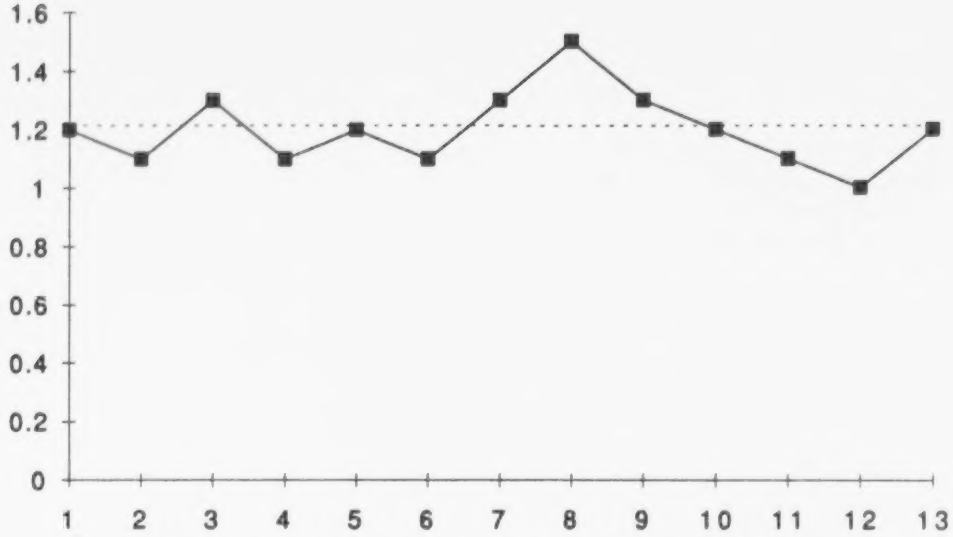


Figure 4B. Variability of affect across thirteen points.

Carrie, tells Zach that she has been awarded a scholarship to high school. The saddest, angriest, and/or more irritable moods were reported as being felt at points eight (M = 2.8; SD = 1.5), nine (M = 3.3; SD = 1.3), and twelve (M = 3.3; SD = 1). These points in the story were described earlier in this section (see also Appendix B-1).

A significant question regarding these levels of affect is whether or not the readers' moods were the result of what was happening in the story (connectedness) or were, instead, because of external, personal concerns (see Figure 5A). Overall, the students' sense of connectedness to the novel fell within the mid-range (M = 4.; SD = 1.9). The high standard deviation tells us that their connectedness from one point to another varied substantially, being strong at some points and weak at others (see Figure 5B).

I found that the group's lowest levels of connectedness were at points four (M = 2.7; SD = 1.9), five (M = 2.7; SD = 1.7), and eleven (M = 3.7; SD = 2.1). Nonetheless, the same three points (4, 5, 11) were among the highest levels of affect reported above. In other words, the participants indicated that their happier mood states were the result of external concerns rather than of the story. The low levels of connectedness at points four, five, and eleven suggest that either these students were not as aware of how the story could affect their moods at these points, or that they were a fairly cheerful group of individuals as they read the

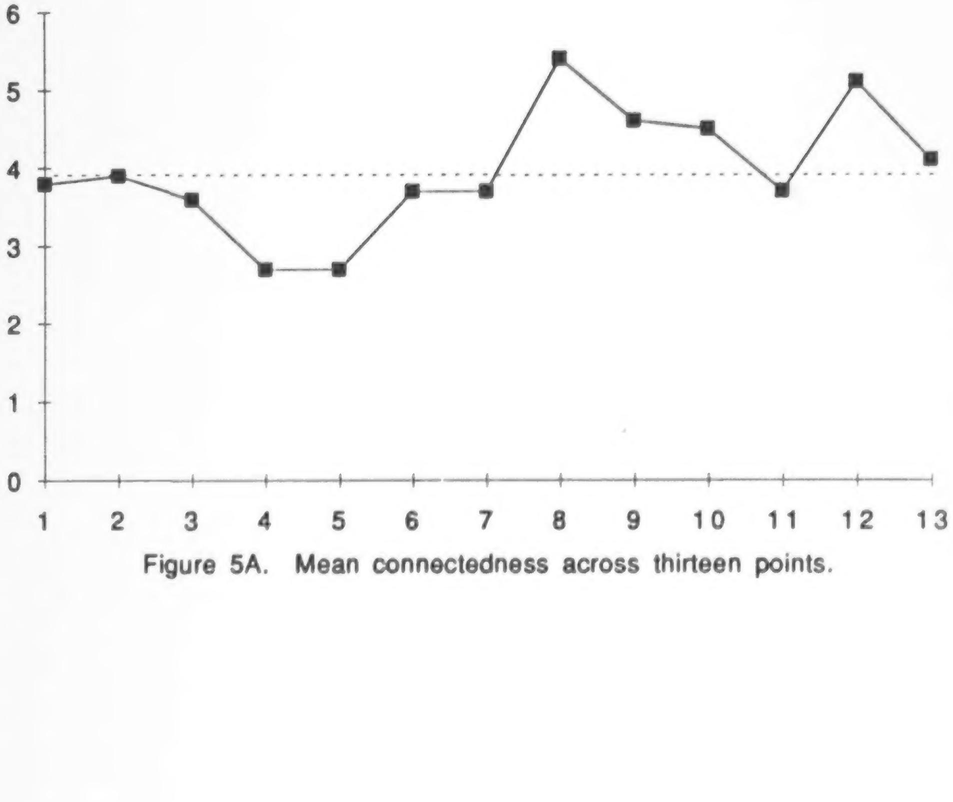


Figure 5A. Mean connectedness across thirteen points.

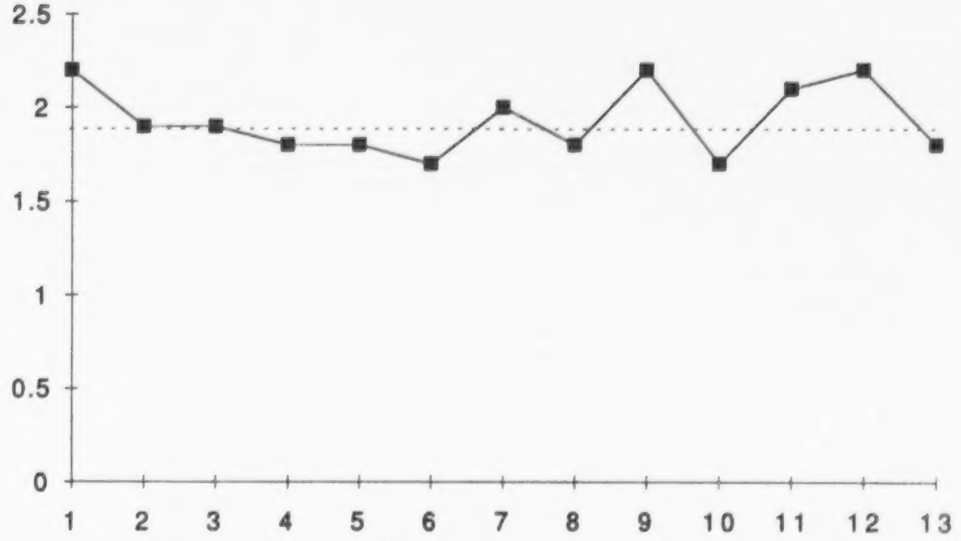


Figure 5B. Variability of connectedness across thirteen points.

novel, and that the text at these points did not evoke strong emotions. However, their connectedness at points eight ($\underline{M}$ = 5.5; $\underline{SD}$ = 1.7), nine ($\underline{M}$ = 4.5; $\underline{SD}$ = 2.2), ten ($\underline{M}$ = 4.5; $\underline{SD}$ = 1.7), and twelve ($\underline{M}$ = 5.1; $\underline{SD}$ = 2.2) was quite strong, indicating that the events in the story engaged the students' feelings of anger, sadness, and/or irritability.

The students' motivation, connectedness to the story, and activation (see Figure 6A) were found to be much stronger than was their sense of relatedness to a character or situation throughout most of the novel. The overall mean level of relatedness to a character was 2.7 ($\underline{SD}$ = 1.7). Given the nature of the book and the students' own past experiences, it is not surprising that this average was low compared to the other three variables listed above. The main character Will was approximately four years younger; lived fifty years earlier; had been beaten by his mother; and, lived with a surrogate parent. Thus, the similarities between the readers and the characters and situations in the book were quite different. Despite these differences, the students were able to identify within themselves similar feelings or related experiences at particular points in the novel. They felt the strongest sense of relatedness to a character during the first half of the story at points three ($\underline{M}$ = 3.8; $\underline{SD}$ = 1.6), four ($\underline{M}$ = 3.3; $\underline{SD}$ = 1.6), and five ($\underline{M}$ = 3.4; $\underline{SD}$ = 1.6). At point three, Will first meets his friend, Zach, and feels rather shy around him; at point

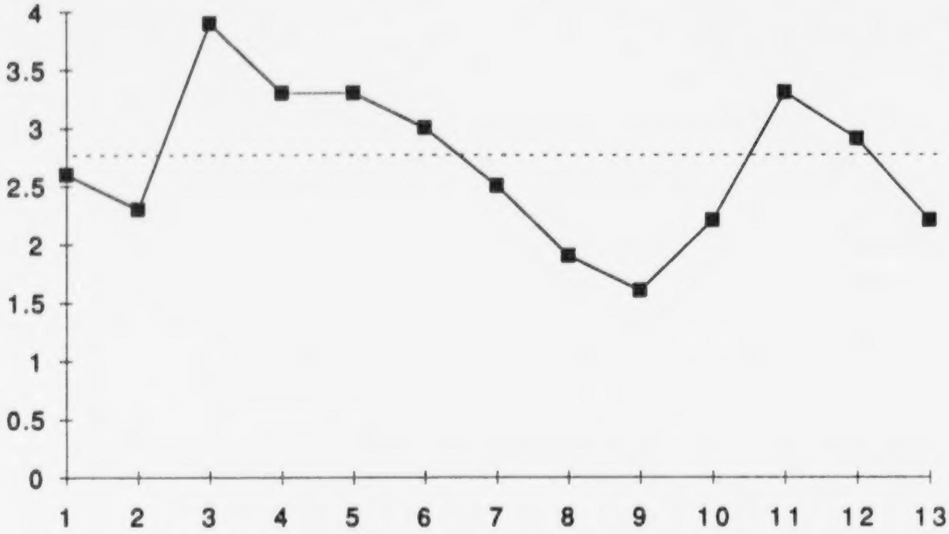


Figure 6A. Mean relatedness to character across thirteen points.

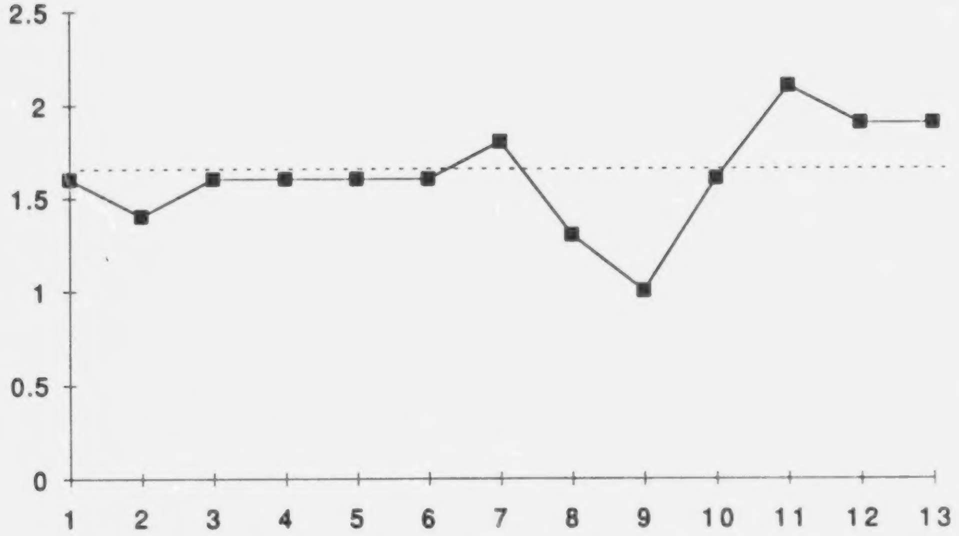


Figure 6B. Variability of relatedness to character across thirteen points.

four, the children are discussing their interests, a subject Will is hesitant to discuss; and, at point five, Will asks Tom for permission to invite his friends over to the house. These were incidents that apparently many of the children could relate to in terms of having had feelings similar to the characters in the book. In the latter half, the strongest sense of relatedness to a character was felt at point eleven (M = 3.4; SD = 2.2) when Carrie receives a scholarship. This suggests that some of the students felt a relatedness to the pride one feels upon accomplishing difficult tasks, while others could or did not. The students felt the least sense of relatedness to a character during the second half of the story at points eight (M = 1.5; SD = 1.3), nine (M = 1.6; SD = .97), and thirteen (M = 2.2; SD = 1.9). The mean scores at points eight and nine imply that few of the students had ever personally felt as much pain as Will had endured.

The overall mean level of the group's sense of relatedness to a situation (see Figure 7A) was 2.6 (SD = 1.7). As with their relatedness to a character, the highest levels were during the first half at points three (M = 3.9.; SD = 1.9), four (M = 3.1; SD = 2.), five (M = 3.2; SD = 2.), and, during the latter half, at point eleven (M = 4.1; SD = 2.1). Quite like the students' sense of relatedness to a character, their sense of relatedness to a situation was lowest at points eight (M = 1.5; SD = 1.3) and nine (M =

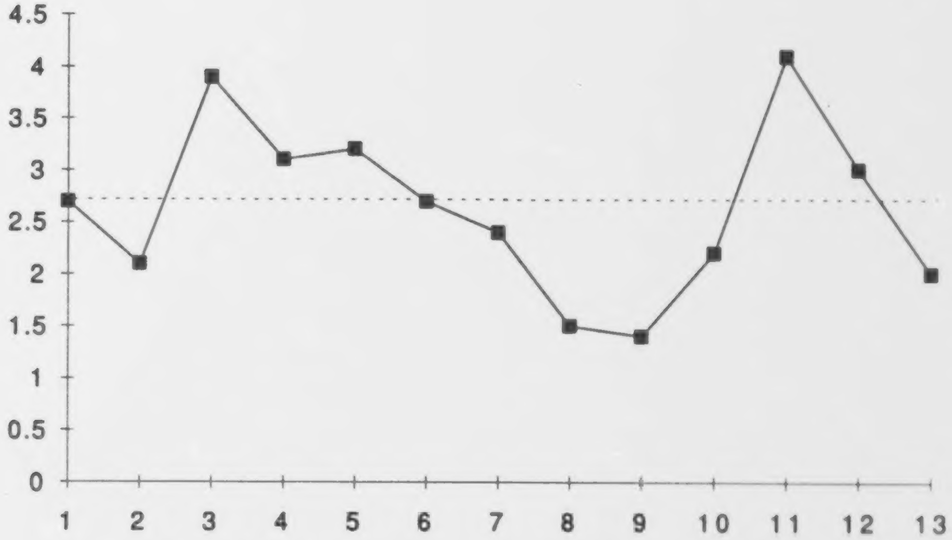


Figure 7A. Mean relatedness to a situation across thirteen points.

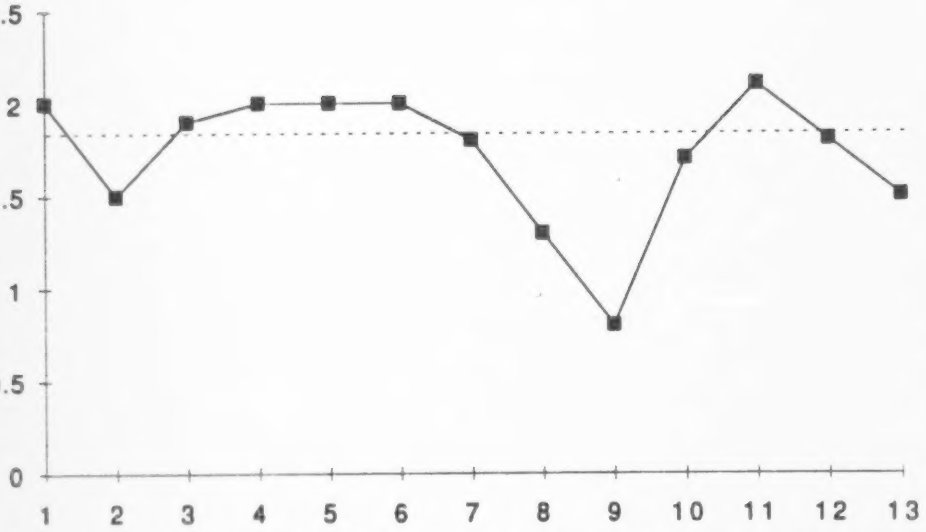


Figure 7B. Variability of relatedness to situation across thirteen points.

1.4; SD = .82).

An interesting finding from above is that when the students were the most motivated to be reading (points eight and nine), they felt the least sense of relatedness to a character or situation. Specifically, at point eight, their mean level of relatedness to a character was 1.5 (SD = 1.3), and the mean level of relatedness to a situation was 1.5 (SD = 1.3); point nine, relatedness to a character (M = 1.6, SD = .97), and relatedness to a situation (M = 1.4, SD = .82). It's possible that the students were so intrinsically motivated (vs. ego-involved motivation) to be reading at points eight and nine that their sense of self, or relatedness to a character and/or situation, was not accessible at a conscious level; instead, they were just eager to keep reading. Even though they may never have been in a situation like Will's, or experienced his strong feelings of pain, they were still able to feel compassion for him, as was evidenced in their overall mood, or affect, at points eight and nine.

Correlations Among the Variables

Table 1 depicts an examination of the correlations among the six variables and provides a fuller picture of how the various dimensions of the reading experience related to one another. Did any of the variables change, or increase and decrease, together over time? Did the high level of one variable correspond with the low level of another variable?

Table 1

Intercorrelation Table: Motivation. Activation. Affect. Connectedness. Relatedness to Character and Situation

	1	2	3	4	5	6	7	8	9	10	11
	M-con	S-con	M-mot	S-mot	M-sit	S-sit	M-char	S-char	M-act	S-act	M-aff
1											
2	.10										
3	.87**	-.01									
4	-.68**	.42*	-.75**								
5	-.55**	.18	-.54**	.64**							
6	-.56**	-.05	-.65**	.66**	.84**						
7	-.67**	.10	-.62**	.67**	.96**	.83**					
8	-.20	.07	-.33	.42*	.66**	.77**	.61**				
9	.42*	.06	.68**	-.40	-.31	-.58**	-.39	-.64**			
10	-.40	-.19	-.37	.34	.20	.26	.14	-.15	.12		
11	-.78**	-.20	-.69**	.68**	.73**	.73**	.75**	.49*	-.31	.48*	
12	.31	-.16	.48*	-.51*	-.40	-.54**	-.42*	-.56**	.49*	.14	-.41*

Note: *N* = 24 students for each experience log entry.

M = "Mean" S = "Standard Deviation" con = "connectedness" mot = "motivation" sit = "relatedness to situation" char = "relatedness to character" act = "activation" aff = "affect". $^{**}p < .01$ $^{*}p < .05$.

In other words, how strong or weak were the relationships among the variables that would enable us to characterize the fabric of the literary experience?

Relationships were found between the students' motivation and the other variables; namely, connectedness, affect, and activation. Specifically, when the students reported feeling a strong connectedness between their feelings and the story, their motivation to be reading was also higher ($r = .87$). This is a significant relationship ($p < .01$) and suggests that when the students were quite motivated to be reading, their moods were also a result of the story (connectedness). Also, the greater the connectedness the students felt, the less variability there was among the students' mean levels of motivation ($r= -.68$); when the students' motivation was high, the variability among their motivation was low ($r = -.75$). Interestingly, a negative relationship was found between the students' motivation and their affect ($r = -.69$) In other words, the higher the students' motivation to be reading, the sadder, angrier, and/or more irritable were their moods. A fairly strong relationship occurred between their mean levels of activation and motivation ($r = .68$), suggesting that the higher the motivation, the higher the activation.

The relationships between the variables relatedness to a character and relatedness to a situation represented the greatest amount of congruent activity. When the students felt a strong (or weak) relatedness to a character, they also felt a strong (or weak) relatedness to a situation (r = .96); the smaller (or greater) the dispersion among the students' sense of relatedness to a character, the smaller (or greater) the dispersion among the students' sense of relatedness to a situation (r = .76); the higher the relatedness to a situation, the greater the variability among the same scores (r = .84).

These two variables, relatedness to a character and situation, also correlated with other variables. For instance, the stronger the students' sense of relatedness with a character, the happier, more cheerful, and friendly the students were feeling (r = .75). On the contrary, the weaker the sense of relatedness to a character the students expressed, the sadder, angrier, and/or more irritable they were feeling. A similar correlation was found between the students' sense of relatedness to a situation and their affect (r = .74). Finally, the greater (or less) the connectedness to the story, the less (or more) the sense of relatedness to a character (r = -.67) Thus, when the students were able to sense a relatedness to a character, they also felt a relatedness to a situation; at those times when they felt sad, angry, and/or irritable, they did not feel a strong relatedness to a character; when they felt a strong connectedness to the story, they were also feeling a weak relatedness to a character. Only a moderate, negative relationship between their motivation and their relatedness to a character was found (r = -.62), implying that the higher the motivation, the lower the sense of relatedness to a character.

Finally, the students' levels of affect correlated strongly with connectedness (r = -.78). Accordingly, when the students were feeling more connected to the story, their affect was sadder, angrier, and/or more irritable; the less connected to the story, the happier, more cheerful, and friendly they were feeling. Moreover, when there was greater variability in their motivation, the students' moods were happier, more cheerful, and/or friendly (r = .68).

The quantitative analysis suggests that the ESM is a worthwhile instrument in teasing apart just a few dimensions of the readers' literary experience. The above data demonstrates the dynamism, intensity, and variability of these dimensions as they exist within the individual. Motivation and connectedness stood apart as two variables in the experience that expressed the intensity of the interplay, both moving together over time.

To summarize, the students appeared to enjoy the novel from beginning to end. Upon closer scrutiny, I found a strong and significant relationship to occur between the students' motivation and connectedness with the story. During the latter half of the novel, three variables intersected: connectedness, motivation, and activation. At these same points, their emotions were most engaged with the story when their feelings of anger, sadness, and irritability were intensely aroused. These strong feelings were not the result of a sense of relatedness with a character or situation, but were, instead, because of the compassion they felt for the characters. Rosenblatt (1983) speaks to this capacity of humans, stating:

> Through stories, the child becomes aware of the personalities of different kinds of people. He learns to imaginatively put himself into the place of the other fellow. It has been said that if our imaginations functioned actively, nowhere in the world would there be a child who was starving. Our vicarious suffering would force us to do something to alleviate it. (p. 184)

In the next section, I will explore more deeply the written and oral thoughts of the three case study students as a means of understanding the variability in some of the responses. In other words, this group data serves as a macrocosm, or backdrop, of the overall experience. Even though we have seen thus far in this chapter the group tendencies, or average scores, among the students, we are left with questions about the nature of this variation among their responses. Not all students were at all times motivated to be reading; nor was their affect, activation, connectedness, and relatedness to characters and situations the same. The uniqueness of their experiences can best be understood by examining the nuances as they relate to different individuals.

Case Study Analysis

Based on the analysis of the group data, I found that there were similarities as well as differences among the students during their reading experience with Good-Night, Mr. Tom. For example, it appears that their motivation, activation, and affect varied in predictable ways across the novel. Below are several questions which were designed to tap the possible reasons for this variation. How did the students' reported levels of affect and activation affect this motivation? Why were some students motivated to be reading at certain points while others were not? Why were some students emotionally involved with the story while others kept their emotions at a distance? Were their thoughts and feelings related to the text, or did they wander to external concerns in their own lives? How did the relatedness they felt to characters and/or situations differ from one student to another? To understand this variation, we will listen to a few of their stories - to their experiences as adolescents reading a novel. By sharing in their world, we can better understand why their experiences were unique, and we may also understand, to some degree, the adolescent reader in today's world.

Each case study will contain four pieces of information. First, I will explain why each of the three students was chosen for the case study presentation. This will include my initial impression of each student, the reading teacher's perception of them as students in her reading class, and a comparison of the quantitative data reported by the individual on his or her experience logs with those of the group. Second, I will present how the individual experienced the novel as was expressed in each of the thirteen experience log entries. The particular students chosen for case study analysis provided thorough and reflective accounts of their experience. Third, the individual's retrospective account of the novel, and his or her reaction to using the experience logs will be shared. Finally, a background of the individual's reading history (interest in and attitude toward reading, family reading background) will be included.

Experience Log Data

As was mentioned above, I have included with each case study thirteen summaries of the thirteen log entries which were completed by each student. These summaries are based on each student's narrative responses for each log entry, as well as how the individual rated his/her moods, motivation, connectedness with the story, and relatedness to the characters and situation. Presented with the summaries are thirteen profiles comparing each student's quantitative responses with those of the group, and includes a brief summary of the events in the story at that particular point.

Case Study
of
Cara

Cara was chosen because her overall experience while reading the novel Good-Night, Mr. Tom, was similar to the group; specifically, she represented the average of the groups' recorded responses on the logs. Nonetheless, there was variation at a few points; in particular, it appears that her moods were a result of the story (connectedness) at a higher level than were those of the group. Noteworthy, also, was Cara's ability to clearly articulate in writing her thoughts and feelings, and to explain why her moods were or weren't a result of the story.

On those occasions when I met with Cara, I found her to be rather quiet and reserved. When she did participate in our discussions, she seemed a bit nervous, speaking softly and rapidly. Throughout the study, Cara was very responsible in her work, as she was always prepared for each session, and her responses on the log sheets were, for the most part, quite thorough. Her reading teacher smiled when asked to describe Cara as a student in her class:

> Cara is quite bright and blossoms when working with other kids. She seems to identify strongly with me and has asked to interview me for a project on self-actualization. Her journals demonstrate depth of thought, but she's quiet in class. By the way, did you know that she plays trumpet in the school's jazz band? She's the only girl in the group.
>
> She is an A student, she's in the gifted program, and she is always responsible with her work. She even made a commercial on Good-Night, Mr. Tom which she wasn't required to do. She is

> willing to share her thoughts in small groups, especially cooperative groups. Her writing is very fluent.

General Overview Based on Quantitative Data

The profile of Cara's reading experience was similar to the groups' with some deviation. First, her motivation (see Figure 8) was much higher than the group's at two points (3 and 5), and much lower at two other points (1 and 4). Second, Cara felt as active (see Figure 9) as the group at most points, although her score was much higher than theirs at one point (9) and much lower at two points (1 and 11). Third, I also found that Cara felt much happier (see Figure 10) than the group at two points (3, 5), but she was more sad, angry, and irritable at two other points (1 and 11). Cara accounted for her happy feelings at points three and five as being a result of the story, and explained that her sad, angry, and irritable feelings at points one and eleven were the result of external events which were not connected to the story (see Figure 11). Fourth, Cara's reported sense of relatedness to a character (see Figure 12) was higher than that of the group at five points (2, 3, 4, 5, 6), and more of a relatedness to a situation (see Figure 13) at three points (2, 4, 5). Finally, she felt much less of a relatedness to a character at three points (10, 11, 13) and to the situation at two points (1, 11). In the following pages, I will present in greater depth Cara's experience of reading Good-Night, Mr. Tom. The quantitative analysis

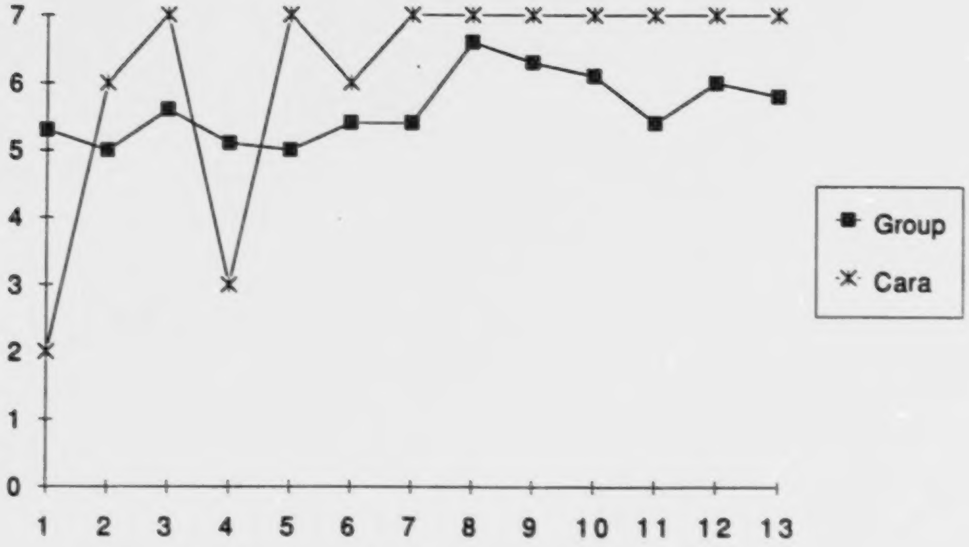


Figure 8. Cara's motivation across thirteen points.

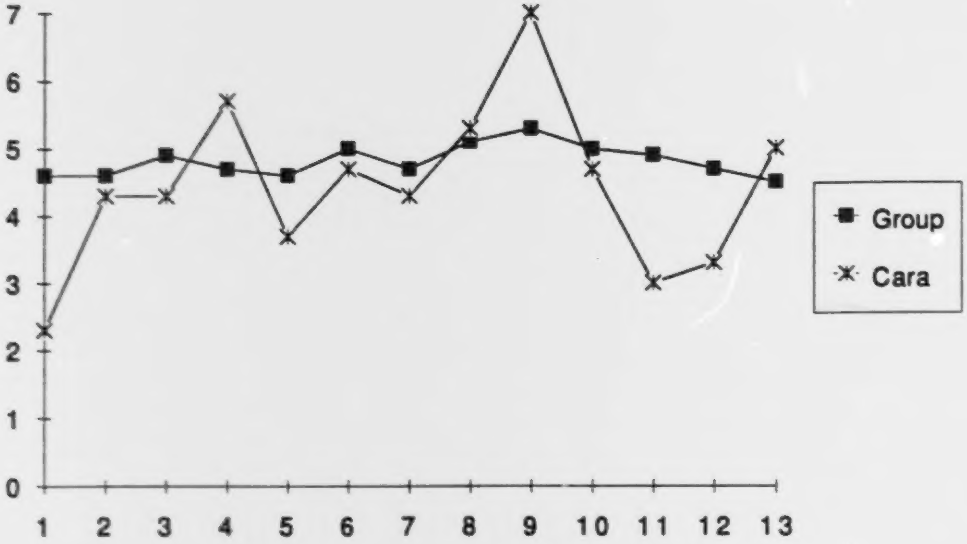


Figure 9. Cara's activation across thirteen points.

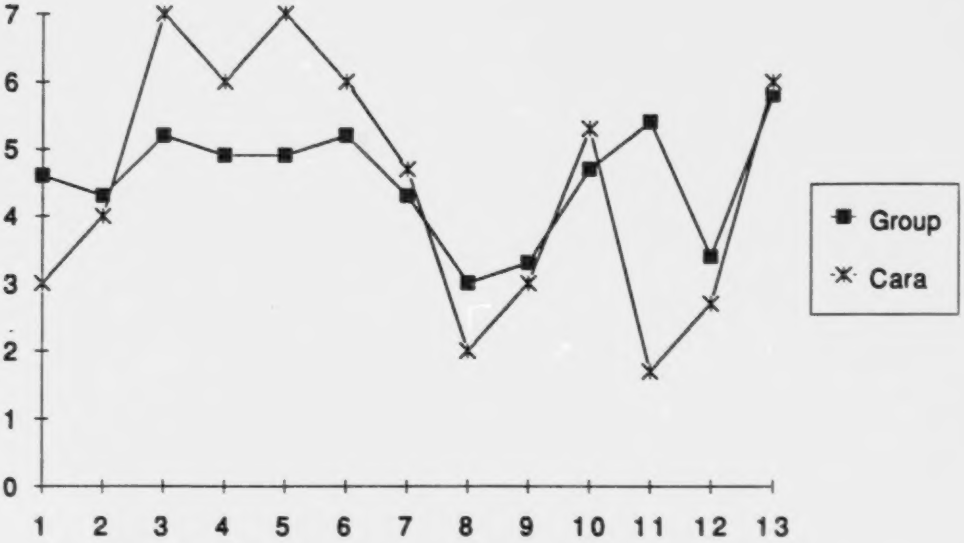


Figure 10. Cara's affect across thirteen points.

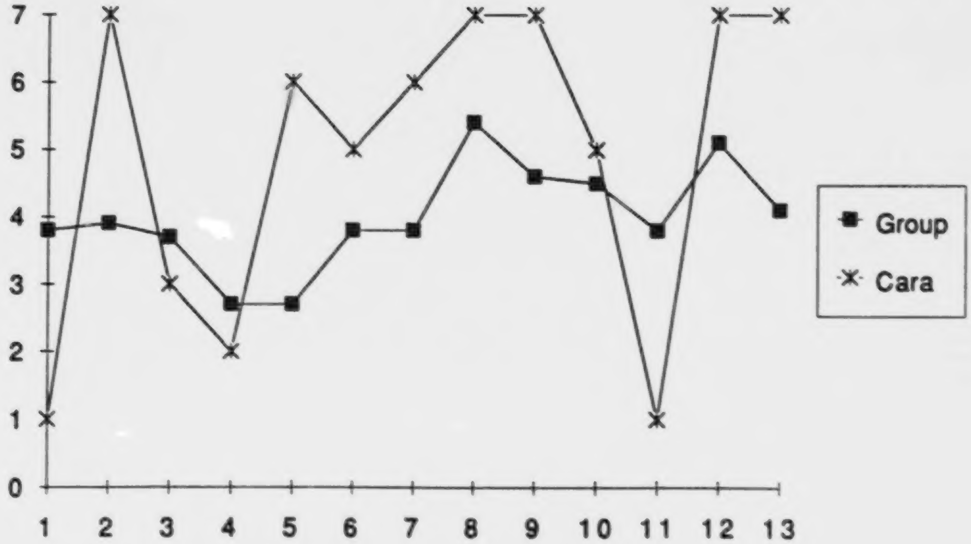


Figure 11. Cara's connectedness across thirteen points.

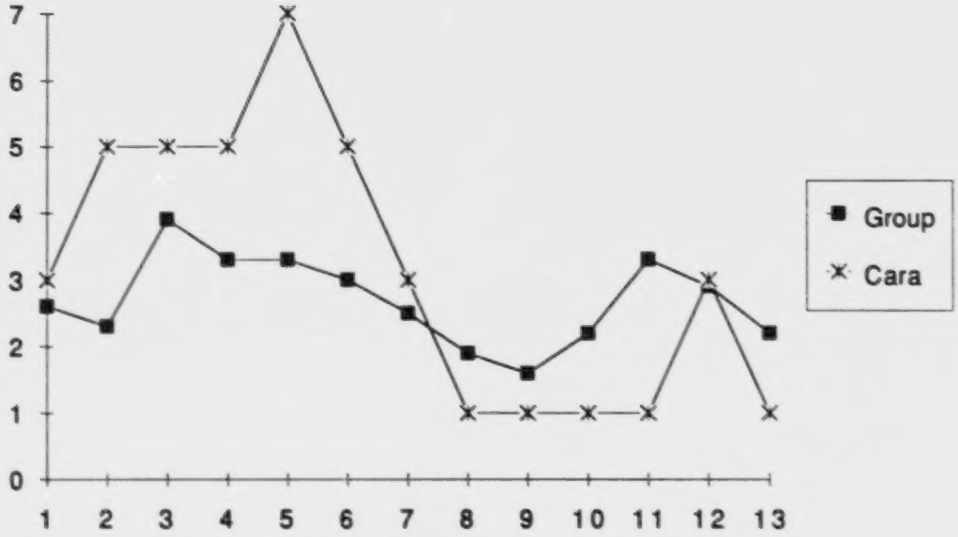


Figure 12. Cara's relatedness to character across thirteen points.

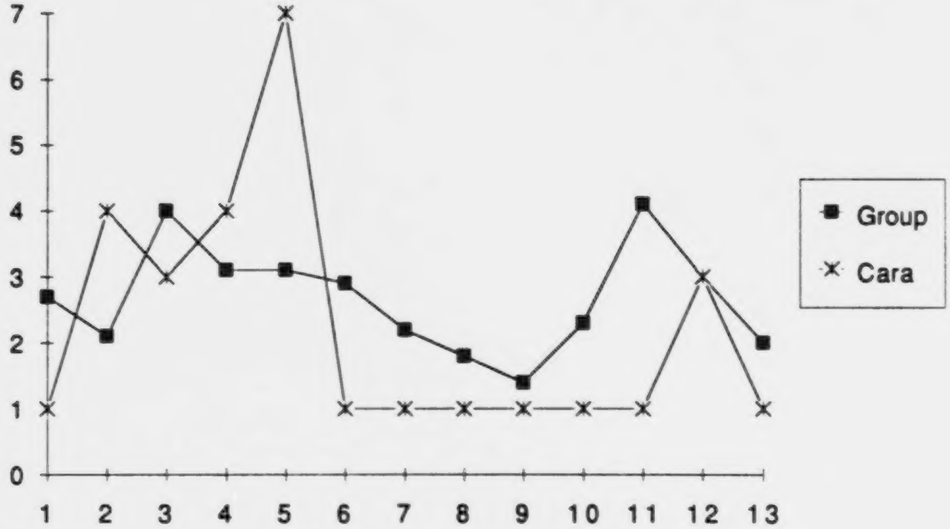
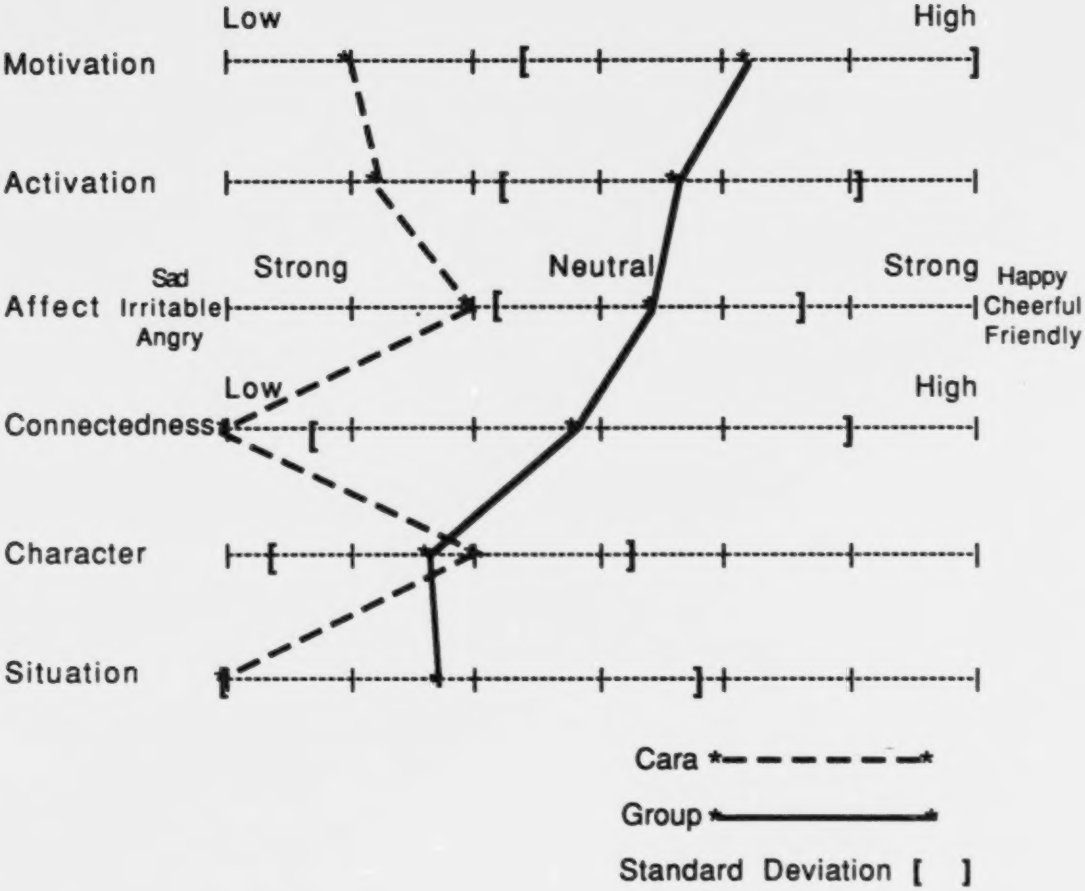


Figure 13. Cara's relatedness to situation across thirteen points.

described above serves as a backdrop to that experience, providing a general picture of Cara's varying levels of motivation, affect, activation, connectedness with the story, and relatedness to characters and situations. Cara's story took place most often in her home, in the presence of family members.

Profile of Response Point One



Page 14 "The christening robe had never been worn by his baby son for he had died soon after his mother."

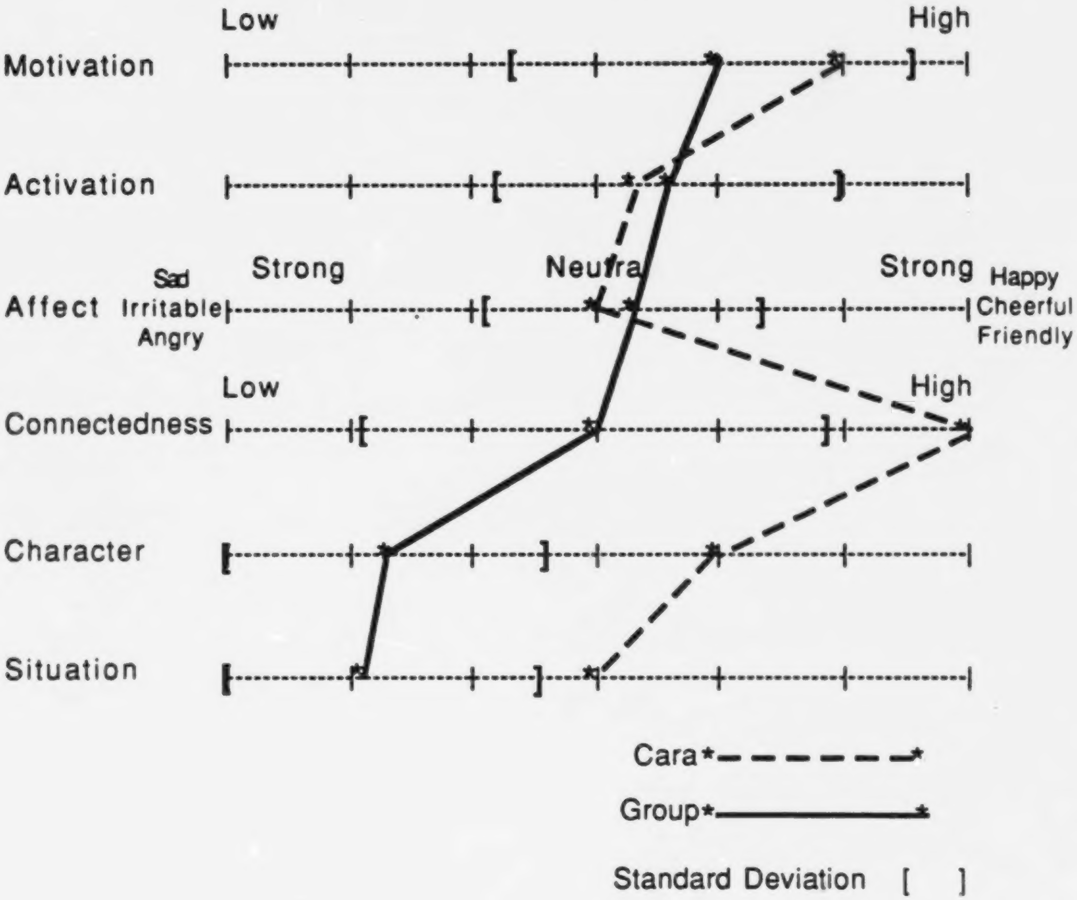
We have come to know in this first chapter a kind and loving elderly man, Tom. Will arrives at his door unexpectedly, and now Tom must care for him. At the close of the chapter, Tom is looking at his precious keepsakes, reminders of his baby and wife who had died years before.

Point One

Page 14

It was quite late in the evening (11:02 p.m.) when Cara completed her first log entry. At that point she was lying in bed with her cat while her mom was reading/sleeping in a chair. She didn't appear to be enjoying the reading and attributed her lack of motivation, low state of activation, and feelings of anger and sadness to both being tired and to not having had the chance to practice trumpet. "I'm thinking about how I'm ever going to be able to get up in the morning. My best friend is annoying and has been asleep for an hour. I'm tired and nervous for tomorrow. I want to go to bed, and I'm mad because I didn't get to practice my trumpet."

Despite Cara's lack of motivation and mood state (levels of affect and activation), she described in detail the events which occurred in the story and was able to feel a sense of relatedness to the character, Tom. "I can relate to Mr. Tom because I babysit and sometimes the kids fall asleep on the sofa. I have to put them to bed and they look so cute." She was referring to when the character Tom put Willie to bed and looks upon Will with fondness.



Profile of Response Point Two

Page 33 "Willie cleared his throat. 'I ain't got no friends.'"

At this point in the story, Tom is writing a letter to Will's mother, assuring her of Will's safe arrival. Will expresses fear that Tom might say that he has been bad. Tom also discovers that Will can not read or write.

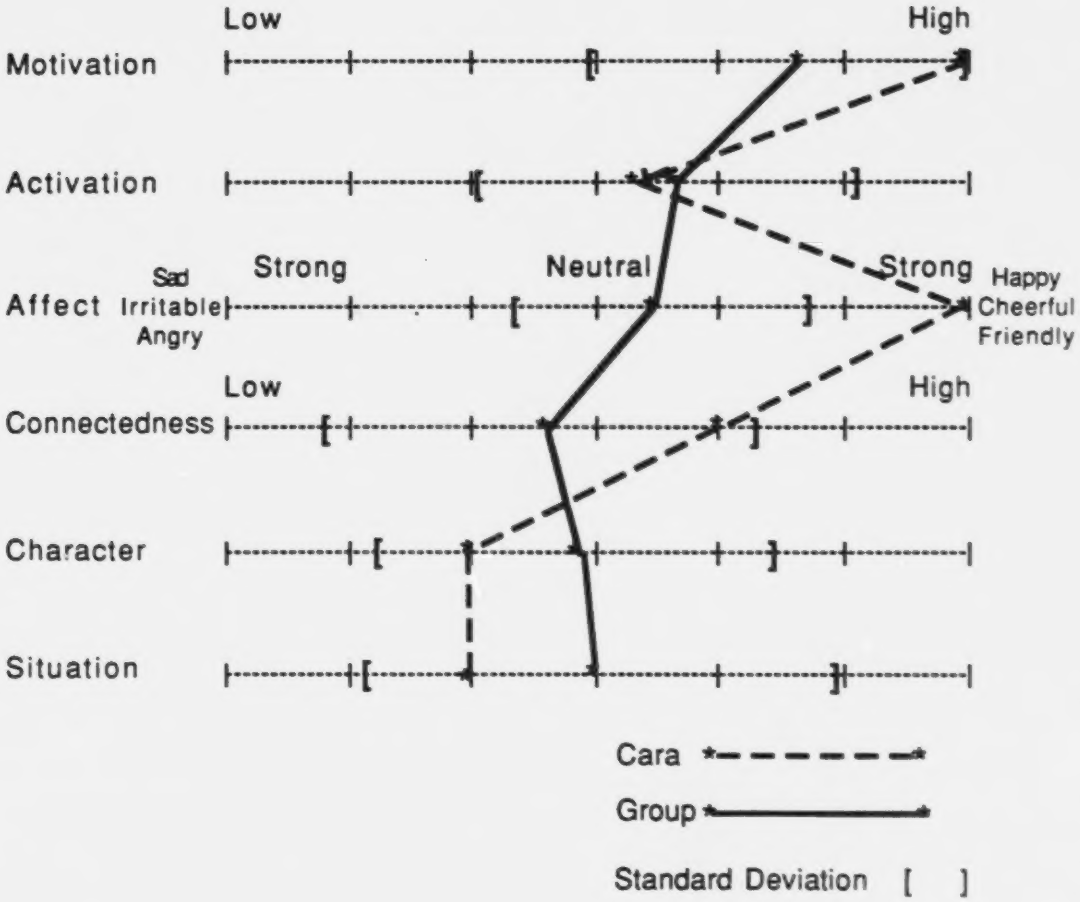
Point Two

Page 33

"I'm lying in my bed. Mozart is annoying me because my ear and mind wander there and I forget what I'm reading. I wish they'd turn that Mozart off." Even though she felt annoyed at that exact moment, she was able to recall in detail the events which occurred in the story. "Willie has no friends. Willie wet his bed and threw up last night. His mom abused him when he was home. Mr. Tom wrote the postcard to Willie's mum." Even Cara's explanation for feeling a sense of relatedness to both the character and situation was detailed and drew together events which occurred earlier in the story. She stated that she could relate to Willie as she, too, felt "pretty shy and embarrassed and uncomfortable in strange places with new, strange people." The situation in the story also reminded her of a time when an elderly couple cared for her. "I stayed at neighbors one day when I had the flu and my mom was at work. They were elderly people who really loved me and were interested in me, just like Tom."

At this point in the story, Cara stated that she felt quite motivated to be reading. Her feelings were divided, as she felt both very sad as well as very friendly. She attributed her mood states entirely to the reading. "Willie makes me sad - about him being abused. Tom makes me feel friendly and they both make me feel involved."

Profile of Response Point Three



Page 74 "Even his mum said she only liked him when he was quiet and still. For her to like him he had to make himself invisible. He hurriedly put the earth on the shelter."

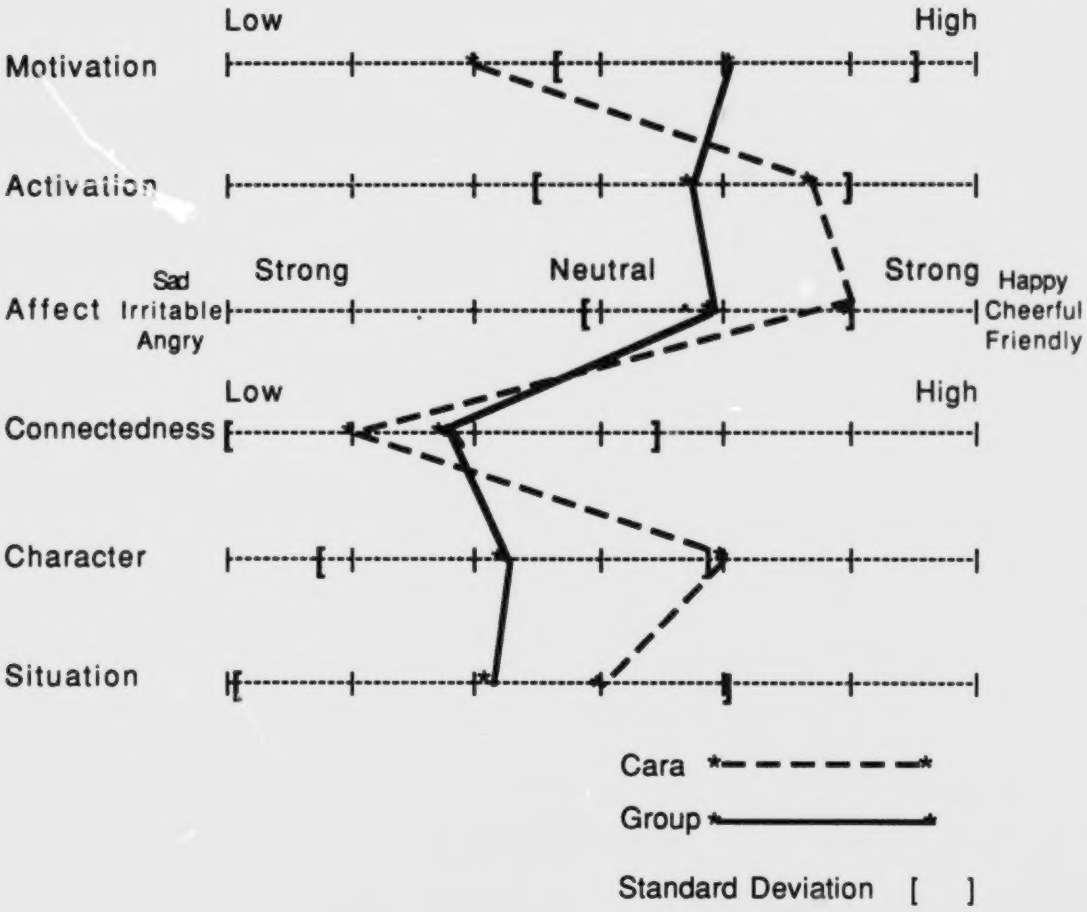
Will has just met Zach who is very friendly and outgoing. Zach volunteers to help Will fix the Anderson (a make-shift hut). While conversing, Zach tells Willie that he likes him, something no one before had ever told him. Even his mum only liked him when he was invisible.

Point Three

Page 74

"I'm lying on my mom's bed. My back hurts. My mom's talking to me about her clothes being too tight. I'm helping her decide what to wear." Although Cara was somewhat drowsy at this point, she stated that she was feeling very motivated to read and that her happy and cheerful feelings were due, in large part, to the story. "I'm happy because he's (Will) getting friends. That also makes me feel friendly, cheerful, and somewhat excited." The warm exchange between Will and Zach touched upon Cara's own past experience. "I can relate to Will because of gymnastics. I used to be shy. I can also relate to Zach because now I'm like the kids in gymnastics who were first friendly to me." The situation in the story wasn't exactly the same as one Cara had experienced, yet she did recognize the similarity between an event in her own life and the interaction which occurred between Zach and Will. "When I first went to gymnastics and ballet alone when I was little, the kids and the teacher were so nice to me, and now I have a very good friend there."

Profile of Response Point Four



Page 93 "Could you draw me?" asked Zach. "I dunno. I could have a go."

Willie is beginning to feel a sense of belonging with his newly-made friends, although careful to remember his mum's warning that he must make himself invisible if he wants others to like him. Pressed to answer their query about what his interests are, he decides to tell them that he enjoys drawing. He even agrees to try and draw Zach.

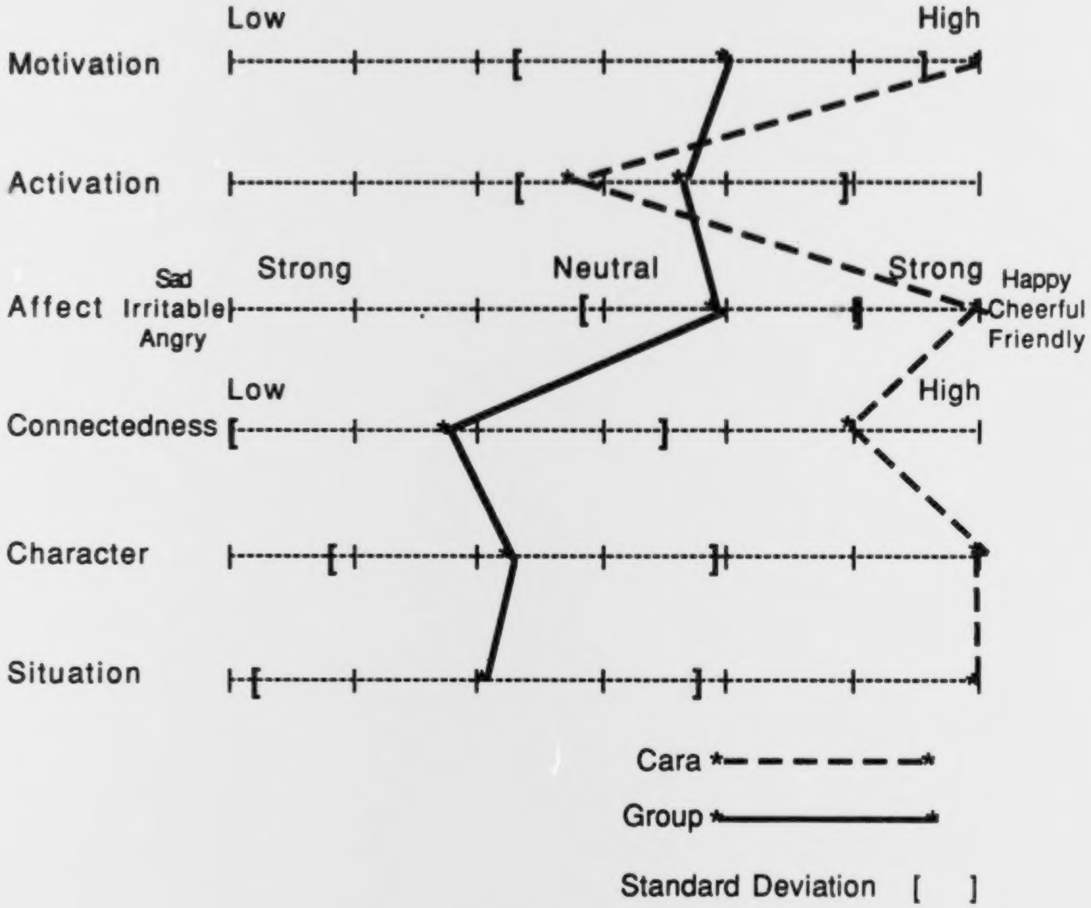
Point Four

Page 93

"I'm in the car with the radio on, eating McDonald's. I was thinking that I wish I was going out with someone, and I hope that Willie and one of the twins will go out." Cara seemed to be feeling very social and even projected her own desire for companionship onto Will. It's uncertain why Cara wasn't feeling very motivated to be reading at this point, but possibly her desire to be sociable overrode her desire to be reading. She stated that she felt very alert, strong, and happy, but that these moods were because of an external event in her life. "I just got back from a track meet and I feel very excited and happy because I did well."

Again, she was able to recall the events from the story despite her distractions, and also felt a sense of relatedness to Willie. "Willie said that he likes drawing. Before he said that, he couldn't think of what he really liked to do. Now the kids at the picnic think it's really neat because they can't do it. I can relate to Willie because when someone asks me what I really like to do, I don't know what to say. Then I usually say something good."

Profile of Response Point Five



Page 132 Will asks Tom for permission to have his friends up to his room. "When is it they wantin' to come?" "Fridee." "Fridee 'tis then."

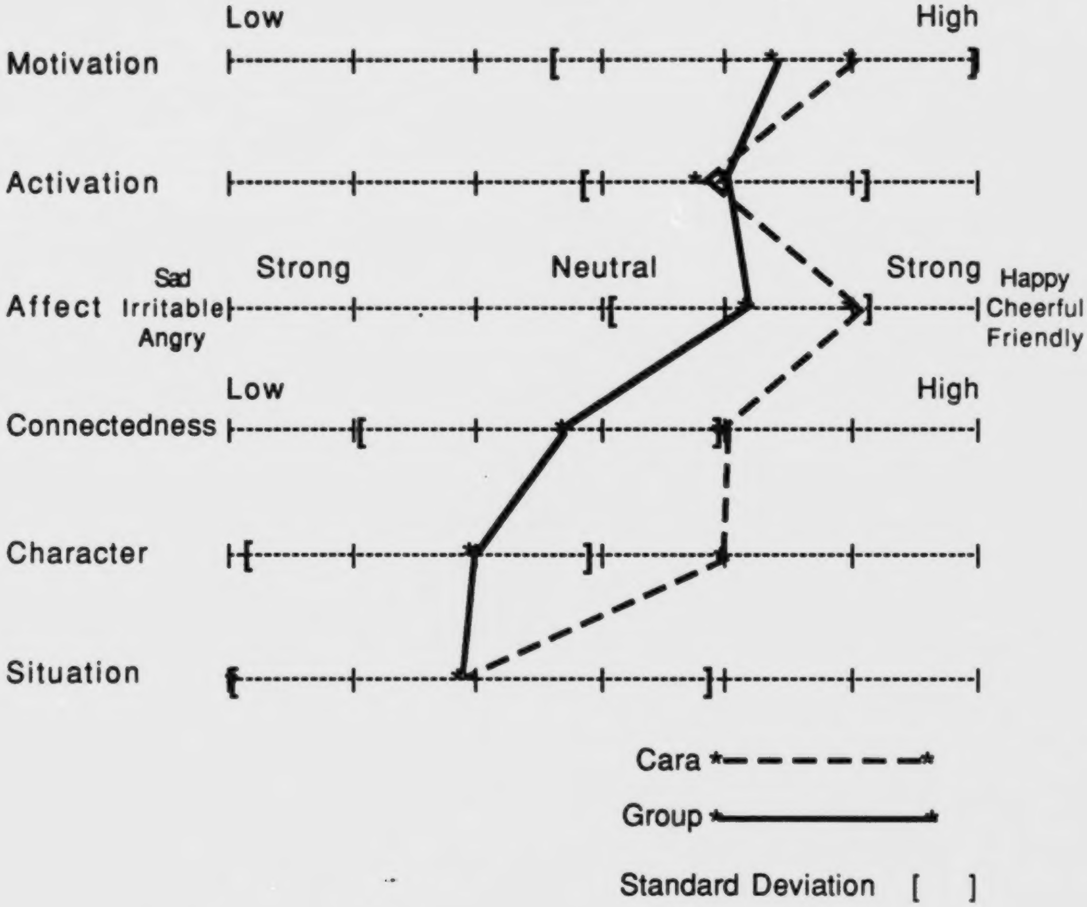
Point Five

Page 132

"I'm sitting in a chair in my parent's bedroom. Dad is sleeping. Mom is working at the computer." Even though Cara was feeling rather drowsy (9:17 p.m.) at this point, she stated that she was very happy and cheerful, and very motivated to be reading. Her thoughts were mainly on the story: "I hope Willie never has to leave Tom, even though I know he will." Her sense of anticipation that Will would have to leave didn't interfere with her happiness over Will's plans to have friends overnight. "I'm so happy that Willie's not shy anymore. I like this book." She further explained, "My feelings aren't entirely from the book. I just went shopping."

When Cara read that Will was hesitant to ask Tom to have friends overnight, she was reminded of a similar experience. "I've asked my mom something that I thought she'd say no to and then she said, 'yes.'" Cara also felt a sense of relatedness to both Tom and Will. She wrote, "I can relate to Willie because I've asked my mom like that before. I can relate to Tom because when I'm babysitting, the kids have asked me things in that manner."

Profile of Response Point Six



Page 146 Will discovers for the first time that he didn't wet the bed. "There was no need to wash the sheets that day. They were dry."

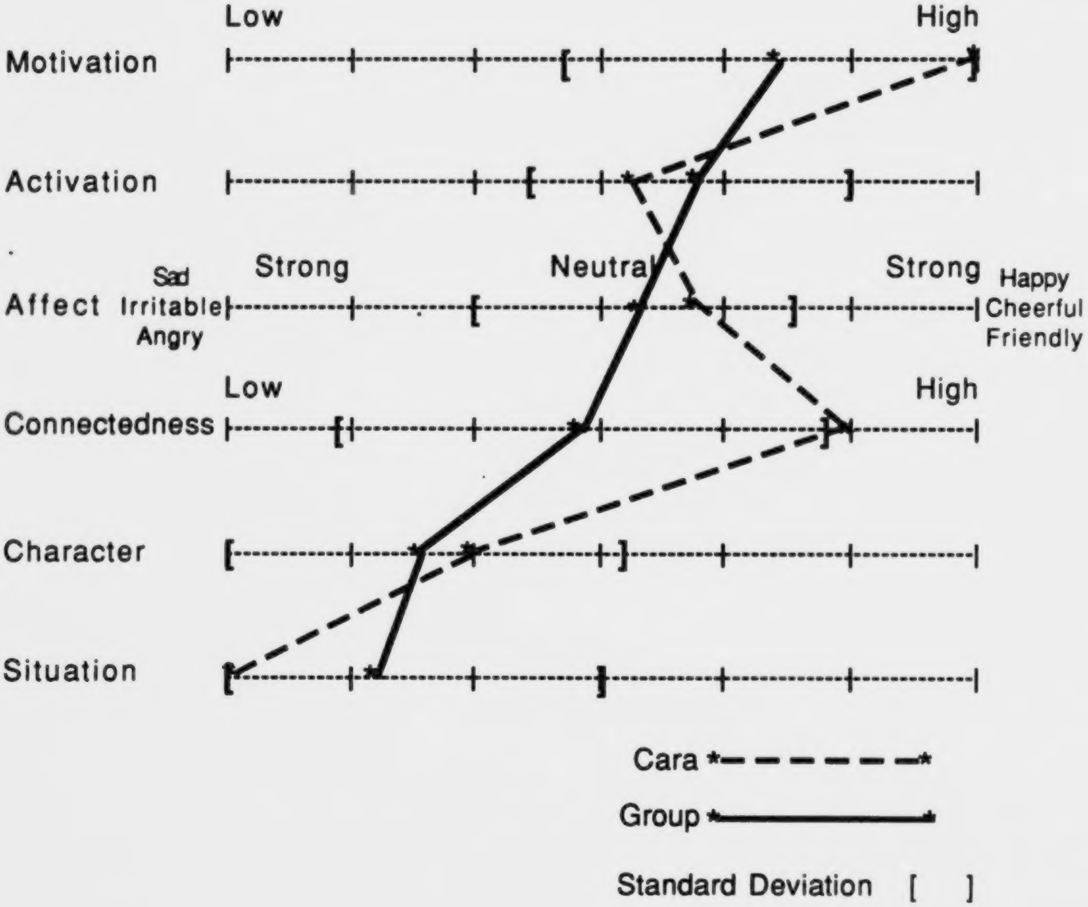
Point Six

Page 146

"I'm on my mom's bed slanted because my dad is slanted and my mom is typing. I'm thinking why my dad pushed my cat off the bed." At this point, Cara was in a very happy mood, excited, and quite motivated to be reading. Her happy mood was, in part, a result of the story as she wrote, "I'm so happy Willie is doing better, and I just went shopping." By 'doing better' Cara was referring to Will's not wetting the bed which was another sign of Will's growth.

Although Cara couldn't relate to the situation, she stated that she felt a sense of relatedness to Tom when he carries Will to bed. "I can relate to Tom because when I'm babysitting, I carry the kids up when they are asleep."

Profile of Response Point Seven



Page 185 Will has returned to London to be with his mother. He has just met her at the train station; she is somewhat taken aback at his neat appearance and confident air. "I'm sorry," she said. "I'm not very well, you see, and I'm a bit tired. I wasn't expectin' such a change in you."

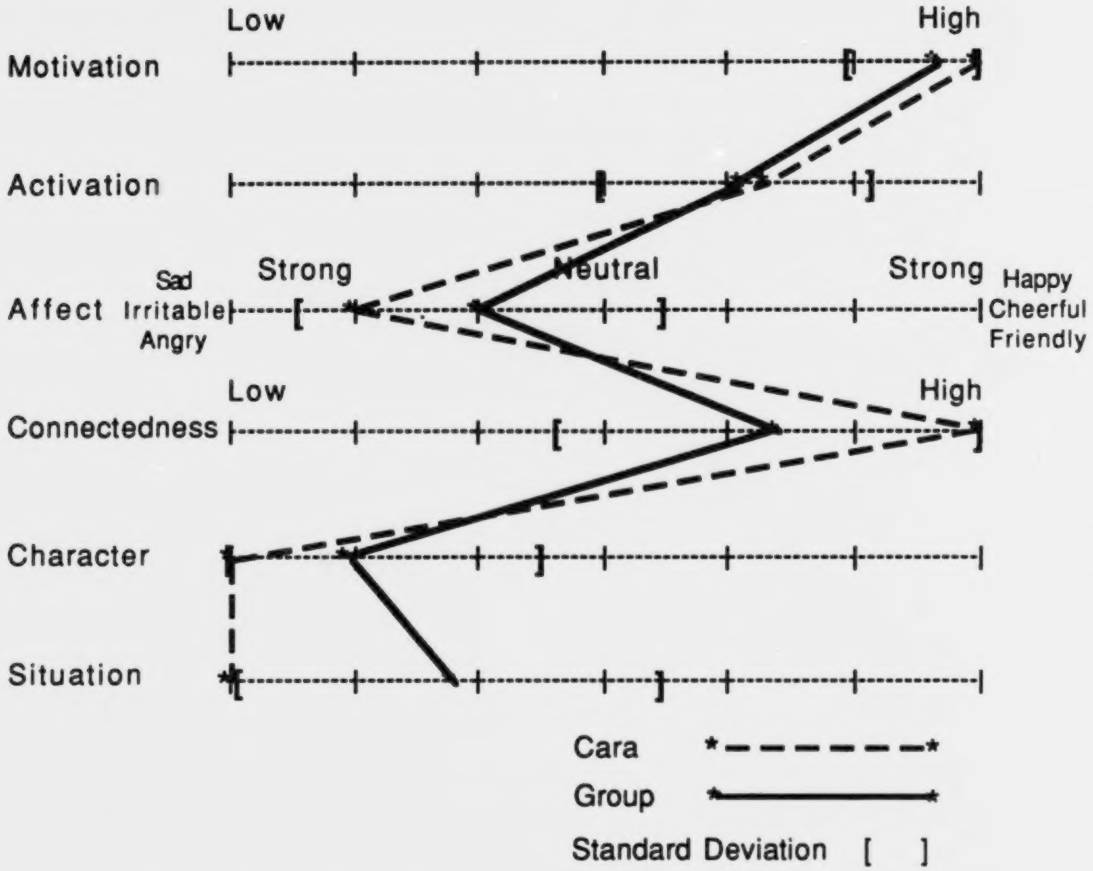
Point Seven

Page 185

"I'm on the porch, wrapped in a wool blanket. My brother and dad are cooking brats on the grill, and it smells so good." Cara's thoughts at the moment she stopped reading were not on the story. She wrote, "I'm cold because I'm out on the porch, but I don't want to go in because it's a pretty day out." She also felt rather drowsy. Nevertheless, she wrote that she was very motivated to be reading, feeling excited, sad, and friendly, attributing her mood states to what was happening in the story. Feeling sad and yet friendly reflect once again Cara's ability to maintain a friendly feeling, and at the same time to feel compassion for the character. "Will just got off the train to meet his mom. His mom didn't recognize him. I'm sad because of Willie leaving Tom." She anticipated this separation earlier in her reading at point five. She repeated this ability to foreshadow by writing, "I'm excited, hoping that she [the mother] would be happy to see him, but I knew she wouldn't."

Cara sensed a relatedness, to some degree, to Willie's return home. She wrote, "I've come home from camp and was excited to see my mom." However, the situation was not familiar as she wrote, "I've never come home to someone who doesn't recognize me."

Profile of Response Point Eight



Page 197 "He could smell blood. He touched his head and discovered several painful lumps. His legs were sore and covered with something wet and congealed."

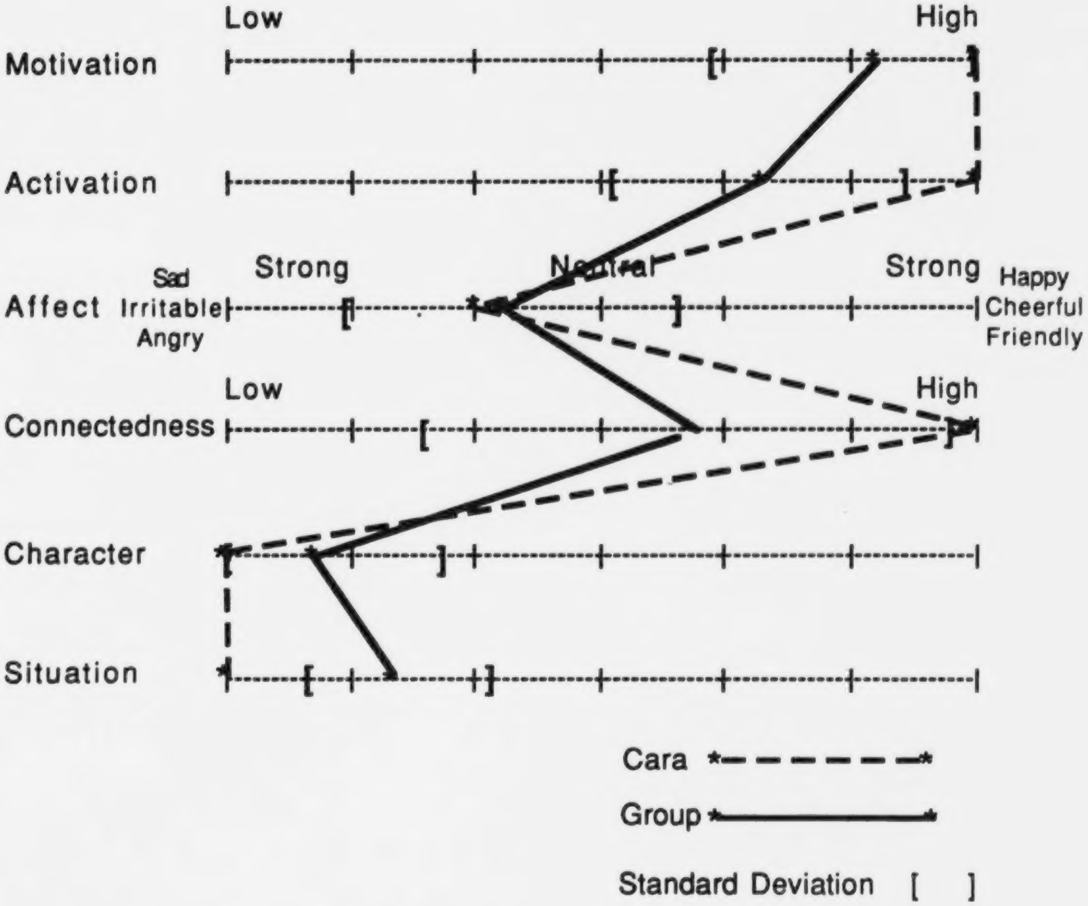
Will is filled with excitement, telling his mother about his newly-made friends and the activities with which he was involved. This goes entirely against the mother's belief that Will isn't worthy of friends and her suspicious nature toward people in general. When the mother hears that Zach's parents attend synagogue, she reacts angrily because of her prejudice toward the Jewish people. Will tries to defend Zach's religious background, but mum strikes out by beating him and then locking him under the stairs with his baby sister.

Point Eight

Page 197

Cara's strong emotions of anger, sadness, and irritability were aroused by the events in the story. She was highly motivated to be reading, very alert, and excited. "I'm scared. I hope he runs away. Willie's mom locked him under the stairs after she beat him." Cara indicated that she was not aware of a sense of relatedness to either the situation or the character.

Profile of Response Point Nine



Page 212 "The policeman pulled the torch out of his pocket and shone it into the hole."

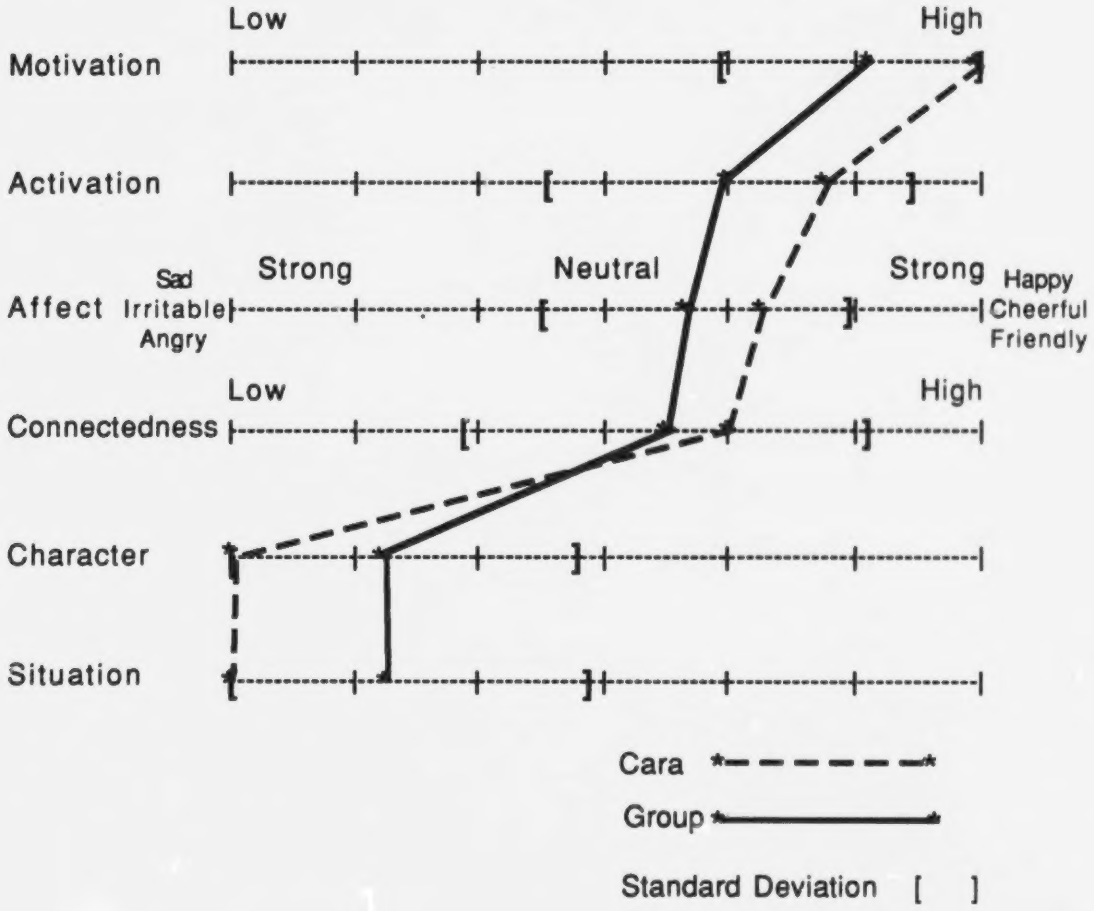
Tom and his dog, Sammy, had been searching for Will throughout London. They finally arrive at what they believe to be Willie's apartment. Sammy locates an awful odor and beckons for Tom to come and see what it is. The warden opposes their entering illegally, but a policeman, who overhears the dog barking, intervenes and helps Tom break through the door. A description of the hole in which Will is locked is deplorable. It is still uncertain if Will and his sister are alive.

Point Nine

Page 212

Again, Cara was highly motivated to be reading, feeling alert and strong. She was very angry at what was happening in the story and anxious about what would happen next. "I can't wait to find out what happens. I hope it's not the baby in there." At this point, Cara was unable to feel a relatedness to either the character or the situation. Cara's narrative was rather brief, as it was at point eight.

Profile of Response Point Ten



Page 230 "Tom nodded again, waved good-bye and strode firmly down the street, wanting desperately to run or look behind and not daring to do either."

Prior to this point, Tom had brought Will to the hospital for proper medical care. The hospital authorities refuse to release Will into Tom's care, even after Will's condition improves. Moreover, the doctors propose treatments for Will which Tom opposes. Tom disregards the hospital's orders by escaping with Will and bringing him home with him.

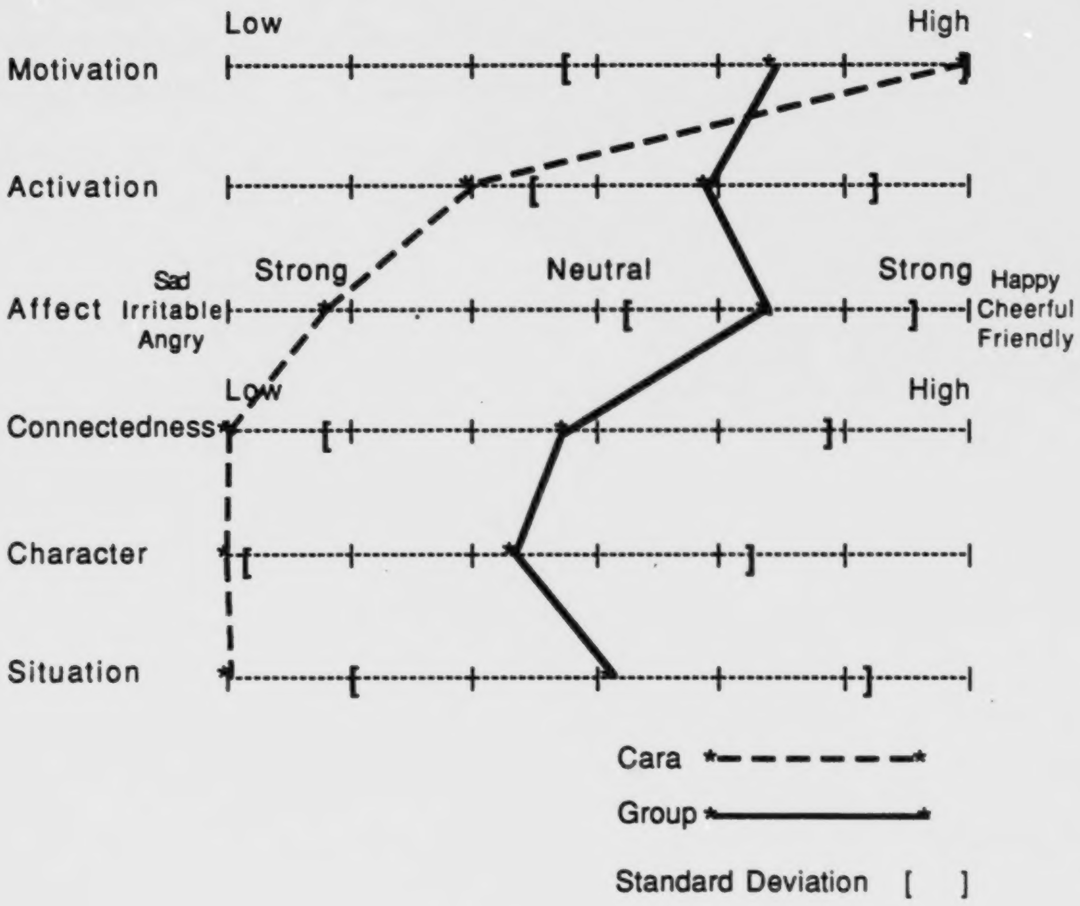
Point Ten

Page 230

On one hand, Cara expressed concern regarding Tom's plans to escape with Will. "Mr. Tom shouldn't have kidnapped Will." At the same time, she described herself as feeling happy about what was happening in the story. Perhaps she was worried that Tom might get caught by the authorities, which would lead to trouble for both him and Will. But the joy at Tom and Will being together again may explain why she was feeling happy.

Cara was aware that her drowsy and weak feelings were a result of being hungry and not a result of the story. "I'm very hungry, so I'm not very alert or strong." Again, Cara indicated that she was not aware of a sense of relatedness to either the situation or a character at this point.

Profile of Response Point Eleven



Page 270 Carrie tells Zach that she has been given a scholarship to high school. "I've passed the exam. I got a scholarship. I'm going to be a high school girl."

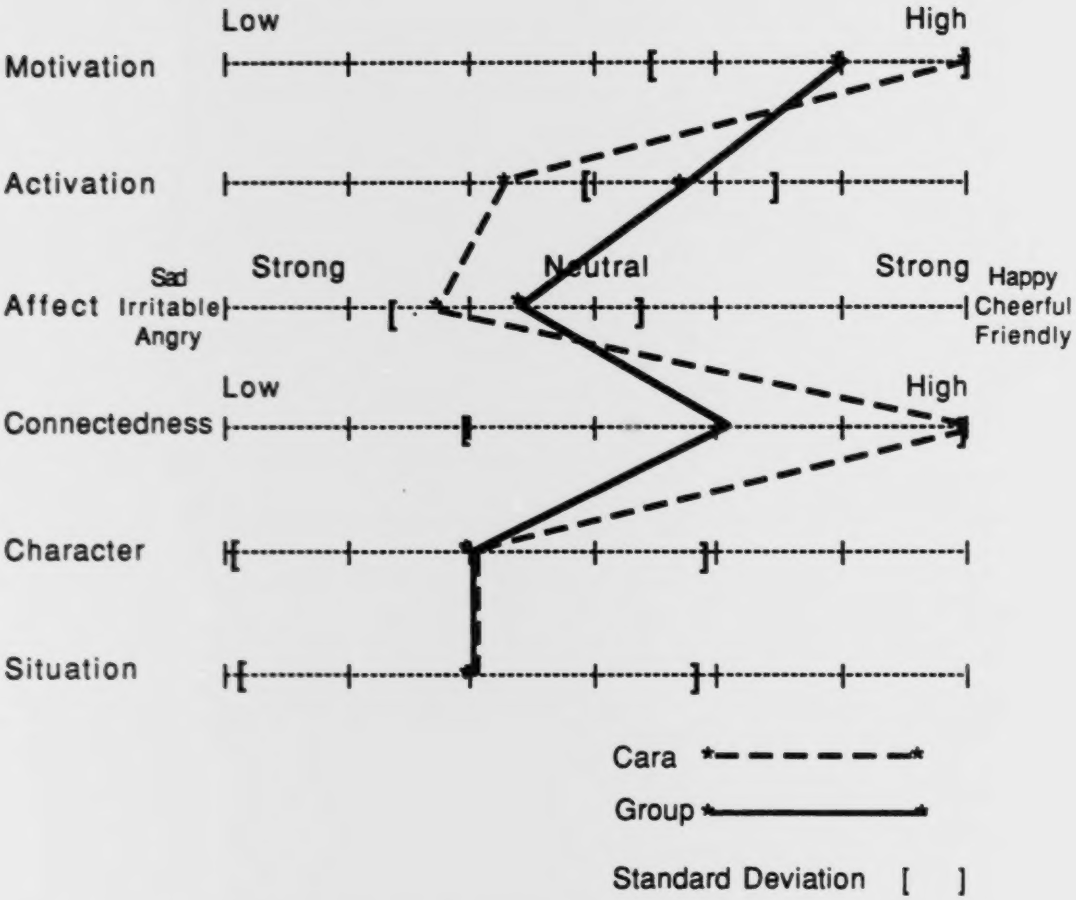
Point Eleven

Page 270

"I'm in my sleeping bag on the top bunk in a cabin using a flashlight to read. I hope the counselor didn't see my flashlight." Despite Cara's high motivation to be reading, she was focused on an external event in her life which she described as being the cause for her strong feelings of sadness, irritability, and anger. "One of my friends just told another of my friends a secret but said I couldn't hear. I know it wasn't about me, but I'm still mad about it."

Despite Cara's own accomplishments in life, she was not aware at that moment of a sense of relatedness to the character, Carrie, who, in the story, announces that she has won a scholarship to the high school. It's possible that because Cara was preoccupied in thought with the external event in her life she was not able to concentrate on her own sense of relatedness to Carrie. She did pull out one detail from the story which made her curious. "When did women really start going to high school?" Cara was the only girl in the school's jazz band and seemed, as her question might suggest, to appreciate women's growing recognition in society.

Profile of Response Point Twelve



Page 292 Zach's foster parents have stopped by at Tom and Will's house. "By the looks on their faces, Will guesses that Zach must be dead. In one black moment, he felt his legs buckling up underneath him and he collapsed into unconsciousness."

Shortly after Zach's return to London to be with his parents news of the bombing in London comes over the wireless. Not only is the tragedy of war graphically portrayed, but the news of Zach's death brings great sadness.

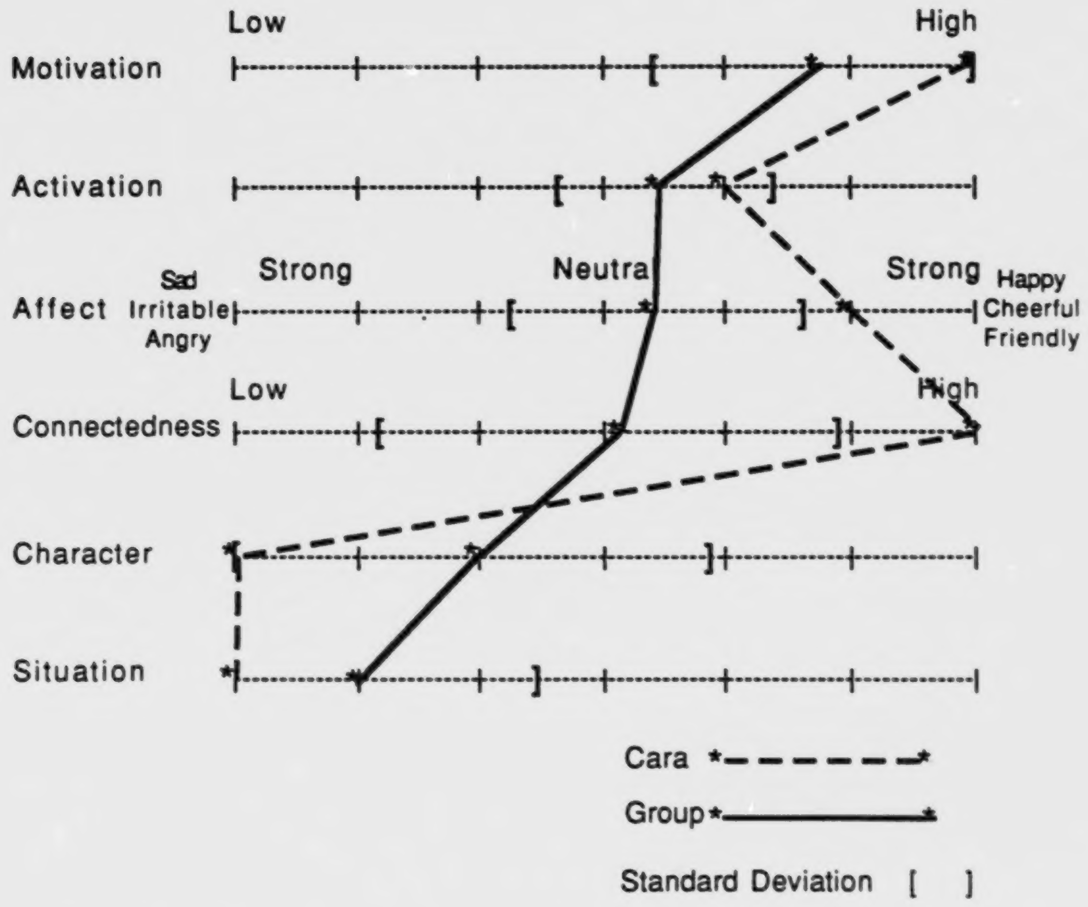
Point Twelve

Page 292

"I'm in my mom's room. The printer is running, so I just moved." The mother's work habits seem to be a rather pervasive dimension of Cara's life.

The news of Zach's death strongly affected Cara. "I'm so sad and weak because Zach died. He was such a help to Will." She noted that "Will is always collapsing or throwing up if something devastating happens." Cara recalled that when her grandpa died, she, too, was physically shaken. "My knees got weak when my grandpa died. My mom called me at my friend's house, and my knees got weak there."

Profile of Response Point Thirteen



Page 301 "'He called me Dad.' And although he was overwhelmed with happiness, the tears ran silently down his face."

This event marks a major turning point in the story. Will has been wrestling with his memories of Zach, experiencing feelings of rage followed by sadness, and then acceptance. As he works to resolve his loss, Will finds that Zach's spirit of determination has become a part of him. Tom has shown his love for Will in many ways, and his support for Will through his period of grieving is additional assurance that Tom truly loves him. By calling Tom 'Dad,' Will demonstrates significant emotional growth.

Point Thirteen

Page 301

Cara was still highly motivated to be reading and described herself as feeling very happy, cheerful, and excited because of the events in the story. "I'm happy about Mr. Tom, and Will calling him dad. He paid him back for all he did. Mr. Tom made Willie become normal by encouraging him to become social." Cara's sensitivity to Will's growth and her appreciation of Tom's love for Will are revealed here in the last sentence. She indicated, however, that she was not aware of a sense of relatedness to either the character or situation at this point in the story.

Summary of Experience Log Data

The various dimensions of Cara's experience (motivation, activation, affect, connectedness, relatedness to a character and/or situation) at each of the thirteen points in Good-Night, Mr. Tom are summarized below. Included with this summary is a description of a characteristic pattern that emerged in relation to Cara's reading.

Cara was generally highly motivated (wish to be reading) to be reading Good-Night, Mr. Tom, with the exception of two points, one and four. She explained in her log entry at point one that she was feeling irritable and angry because she hadn't practiced for her trumpet lesson, and, because it was late at night, she was feeling very tired. At point four, her thoughts were focused on dating and also on her having done well at a track meet. Finally, at point five, it seems that Cara became aware of when she "got into the book," stating "I like this book." From that point on, her motivation was consistently very high.

With the exception of four points (1, 5, 11, 12), Cara's level of activation (alert, strong, excited vs. drowsy, weak, bored) while reading the novel was somewhat high. At these other four points (1, 5, 11, 12), there was a downward shift in Cara's level of activation which she attributed to the following reasons. At point one (9:47 p.m.), she was tired because it was late at night. At point five (9:17 p.m.), she explained that she had just gone shopping. Again, at point 11, she said she was tired because it was late at night (10:45 p.m.) when she was reading. It seems that at point twelve, Cara's weak and drowsy states were more directly related to having heard the news of Zach's death.

Cara's affect (happy, cheerful, friendly vs. sad, irritable, angry), as well as connectedness (moods related to story), fluctuated throughout her reading experience. (Noteworthy is the fact that her moods were a result of the story at a higher level than were those of the group.) Her feelings were a strong a result of the story at six points (2, 5, 8, 9, 12 and 13). At point two, she felt very sad about Willie's having been abused, but also felt friendly because of how kind Tom is to Will. She noted, also, that "they both make me feel involved." At point five, she stated that she was very happy because Willie isn't that shy anymore. Cara reported that the story at point eight angered and saddened her quite strongly "because of Willie being beaten up." Cara continued to feel anger at point nine, concerned about Tom's finding Will, and hopeful that the baby isn't locked in the closet with Willie. Cara described herself as feeling very sad at point twelve after having read about Zach's death. Toward the end of the story, at point thirteen, Cara explained that her happy, cheerful, and friendly feelings were because Will called Tom

"Dad."

There were only three points (1, 4, 11) in the story when Cara reported that her feelings were not a result of the story; instead, they were the result of external events. At point one, she was angry and irritable because she hadn't had time to practice for her trumpet lesson. At point four, she was feeling happy and excited because she had just returned from a track meet and had done quite well. Finally, her anger at her friend and feelings of sadness at point eleven accounted for her reported sense of disconnectedness with the story.

Cara's sense of relatedness to a character was somewhat strong during the first half of the story, but quite low toward the latter half. She reported a strong sense of relatedness at five points (2, 3, 4, 5 and 6). At point two, she could relate to Willie feeling shy in new places; at point three, she could relate to Zach's being friendly and outgoing; at point four, Willie reminded her of how she reacted to people who asked her what she liked to do; at point five, she felt a relatedness to both Will and Tom. When Will asked Tom if he could have friends over, Cara was reminded of how she felt when she asked her mom the same type of question. Cara felt a relatedness to Tom's kindness and his position of authority at both points five and six, as she had been in similar situations as a babysitter and felt the same way toward the children as does Tom toward

Will.

While Cara reported feeling a strong sense of relatedness to a character during the first half of the book, her sense of relatedness to a situation was not quite as strong. Based on her perception, she felt somewhat of a relatedness to a situation at five points in the book (2, 3, 4, 5 and 12). At point two, she recalled being cared for by an elderly couple when she was sick. At point three, Will feels frightened and alone in the woods when the other children first approached him. This situation reminded Cara of when she first went to ballet and gymnastics alone. At point four, she remembered a situation in which she first felt at a loss for an answer when asked a question by a group of peers, but she, like Will, responded with "something pretty good." She related very strongly to the situation at point five when Will asked Tom if he could have a sleepover. Cara had once asked her mom the same question. Finally, at point twelve, Cara remembered being told about her grandpa's death.

To summarize the above, Cara was highly motivated to be reading the novel, particularly during the latter half. Even though she felt tired at a few points during the story either because it was late, or she had been shopping, her strong emotions of happiness or sadness, etc., were largely a result of the story (connectedness). Cara's strongest sense of relatedness to a character and/or situation was felt most strongly during the first half of the novel.

Cara's written entries revealed her other dimensions as a reader and writer: her ability to anticipate story events; her ability to recall details at all points in the story; the effect of her feelings on the extent of her narrative accounts. As a result of what she read, Cara anticipated what she thought, or hoped, was going to happen at five points in the story (4, 5, 7, 8, 9). She wrote the following: at point 4, "I hope that Willie and one of the twins will go out"; at point five, "I hope Willie never has to leave Tom even though I know he will"; at point seven, "I'm excited, hoping that she would be happy to see him, but I knew she wouldn't"; at point eight, "I'm scared. I hope he runs away"; at point nine, "I hope it's not the baby in there."

Throughout the story, no matter what Cara was experiencing internally or externally, she provided accurate and thorough accounts of what was happening in the story, demonstrating her ability to keep focus on the events. Notable, however, was the diminution of Cara's narrative accounts when she was feeling angry and/or sad. At points eight and nine, she not only wrote much less than she had at previous points, but she also was unable to feel a sense of relatedness to a character or situation. At both points, she was affected strongly by what Will's mother had done to him. At point eleven, she said that she again felt angry and sad, but attributed these feelings to her own friend's behavior toward her. Moreover, at this point, she was unable to feel a sense of relatedness to the character, Carrie, and her success, despite the fact that Cara was described by herself and her teacher as an achiever.

Finally, social companionship was a persistent dimension of Cara's experience while she read the novel. The presence of family members or friends was almost always included in the narrative accounts of her settings. Seldom were they described as being meddlesome. In addition, she inserted at various points in her narratives that she was a member of a gymnastics team, the jazz band, a track team, and a ballet class, and seemed to take pride in participating in each one of them.

Summary of the Book

Cara stated that she enjoyed her experience of the novel Good-Night, Mr. Tom. She provided a detailed account of the story, recapturing the major events, particularly those events which were highly emotional:

> It was about Will who was evacuated from London to Little Wierwold. Will was an abused, frightened, quiet, shy child that stayed with Mr. Tom. They grew to love each other. Will's mom wanted him back after a while, but when Will got there he expected his mom to be as kind as Mr. Tom, but she only abused him again. Mr. Tom came to London after a month of not hearing from Will and to see how he was doing. He found Will abused in a basement and eventually kidnapped him and brought him back to Little Wierworld where Tom nursed Will back to health. Will had a best friend named Zach who died in a bombing of London, visiting his parents. Will took a long time to accept, cope

> with, and recover from Zach's death. But when he did he was a much better person. He also helped other people get over his (Zach's) death.

Cara held no reservations regarding the audience she felt would enjoy reading the book. She wrote:

> Yes, I would recommend this book to anyone else to read. I would recommend it to everyone of all ages. I would recommend it because it is so involving, sad, and happy.

Cara was not a newcomer to emotionally-laden books. She wrote on her post-reading questionnaire that she particularly liked emotional books, her favorite being, Anne of Green Gables. Good-Night, Mr. Tom took a close second to Anne of Green Gables. Cara wrote, "It's just as good, but I liked Anne of Green Gables better."

Reaction to Completing Experience Logs

Based on her written accounts, it appears that Cara had a mixed reaction to using the experience logs as a means for recording her experience. Her involvement with the book, as was described in her log entries, was quite intense, thus, she felt that stopping to complete an experience log entry was an intrusion. She wrote:

> I didn't like stopping while I was involved with the book. It annoyed me to have to stop reading and fill it out. After a while, you would rather read than fill out a log.

The benefits of such an experience were twofold. First, they helped Cara gain insight in relation to her reading. "They helped me realize that I can think about something a little but still understand the book." Second, she felt it was easier to do than a book report, although she liked them both equally well.

During the oral interview with Cara, I probed further to gain a better understanding of how she went about completing the logs, and to ascertain her reaction to publicly sharing the information she had recorded on the logs. Cara seemed rather nervous and apprehensive during the interview as she spoke rapidly, her body was hunched forward, and she played with her fingers. Nevertheless, her answers were thoughtful and reflective, demonstrating once again her ability to focus on the situation at hand.

I first asked Cara how she answered the question on the log entry about what she was thinking. She responded,

> I just thought what was I thinking about. It was a little hard because sometimes you weren't sure what you were thinking because I was wondering if I was making it up but I just always knew I just thought what I was thinking.

Cara perceived the mood-rating chart as sometimes being difficult to complete, but resolved her difficulty by comparing activities and events in her life with how she was feeling while reading the book:

> It was kind of hard because sometimes you didn't know if you were feeling strong or weak because you weren't really doing anything. You were just sitting down. If I was feeling drowsy, I'd say I was feeling a little bit weak. I was thinking 'how would I run?' Bored was kind of hard to do. I was never really bored; it was a good book. I was never really excited except maybe when he (Will) was on the train. I didn't want something to happen.

Cara seemed to be aware of when the story did or did not affect her moods. "If I was happy because it was my birthday; but if I was sad, like when Willie was locked in the closet."

Relating to a character and/or situation was perceived by Cara as being easier to do during the first half of the book:

> It was kind of easy for the first part of the book because I had those kind of experiences, but for the second part it was kind of sad and I couldn't really relate. Sometimes I really had to think. I'd think, 'Maybe I do; maybe there's a deeper meaning, some connection." When he was on vacation and having fun, I didn't have to think - yeah, I had that experience. I just wrote it down.

When asked if completing the logs was beneficial in learning about herself, Cara stated,

> No, well, maybe that I could think about something else and pay attention to the book at the same time because every time I knew what was going on in the book and I never looked back. I was more aware of what I was thinking about. I usually don't think about what I'm thinking about. The mood chart helped me to be aware of what I was feeling. I also learned that I really liked reading a lot!

I further asked why she felt that it was important to be aware of what she was feeling while she was reading, Cara seemed to either have difficulty explaining why, or she really didn't find any value in knowing what her feelings were. She told me, "It's not when you're reading, not important to me to know what I'm feeling. Like, it doesn't matter if you're drowsy or alert, as long as you know what's going on."

Sharing Thoughts and Feelings

Sharing thoughts and feelings is central to the meaning of the experience logs. Some people may have difficulty expressing themselves in public for a multitude of reasons. Rather than try and discern the exact cause if one existed, I was more interested in first knowing if the student felt trusting of any other person with whom she could share her thoughts and feelings. With some reservations, Cara maintained a fairly positive attitude toward sharing her thoughts and feelings with others. She first told me that she felt most comfortable sharing her thoughts and feelings with her mother as "she won't pass judgment like a friend does. She doesn't really have an opposing view because she doesn't know my friends, and she won't go telling them what I said because she never sees them."

Cara felt that teachers would benefit from reading a student's log entries, stating,

> Yeah, they'd understand more about everything, like what you're thinking. Like, they say don't talk while you're reading, but I know I can think about something else and still read. They could also teach better; they'd kind of know where you don't understand. They wouldn't have to guess how to make you understand. They could find out about where things went wrong or where they [the reader] got excited and didn't want to stop.

From this response, it appears that Cara was drawing from her own experience, focused on how a teacher might help her with her reading.

Cara was somewhat uncertain about the benefit of sharing her responses on the experience log entries with fellow students. In particular, she was concerned about sharing her angry feelings when they were the result of a dispute with a friend.

> I don't know if they would. You would find out more about them; that would be fun. I'd have a hard time showing them some of mine. I don't want my best friend to know if I wrote about her when I was angry at her. She'll get mad at me again.

Overall, Cara maintained a fairly positive attitude toward using the experience logs. Disrupting the reading when she was feeling very involved with the story was the major drawback Cara disclosed. Otherwise, it was felt to be a useful tool in helping her learn more about her reading and, in particular, her capacity to concentrate on the events in the story despite outside distractions. In addition, she was more aware of what she was thinking about as she "usually didn't think about her thinking." Finally, she learned that she liked reading a lot.

Her method for completing the logs was simply, or not so simply, to compare her own experiences, or feelings, outside of the reading with what she was experiencing at that moment in her reading. While teachers had the most to gain from reading the logs (they'd know where the student was confused and also where the reader got excited), she wasn't as enthusiastic about sharing some of her more personal responses with fellow students. Trust was perceived as an important dimension of Cara's willingness to share her thoughts and feelings with them.

Reading Background

A profile of Cara's reading background confirms that she not only performed well in reading, but that she also enjoyed reading literature in her leisure time. Drawing from a variety of sources, I will describe her attitude toward reading, her interests and habits in reading, her home background in reading, her reading performance, and the amount of time she devoted to leisure reading.

By combining the teacher's evaluation of Cara as a reading student (A) and her score on the Gates-MacGinitie Reading Test (12.7+), it appears that Cara excelled in the subject of reading. Her high performance in reading was also accentuated by her positive attitude toward reading. Cara's score on the Estes (87) is one indicator of how she felt about reading. Almost all of her responses on the Estes suggest that she valued reading and incorporated it into her life. There was only one statement on the Estes which was disagreeable to Cara. She strongly disagreed that a certain amount of summer vacation should be set aside for reading. She maintained a fairly neutral attitude toward two other statements on the Estes, feeling neither one way nor the other. The first of these was the statement that "There should be more time for free reading during the school day"; the second, "Books make good presents."

Cara's reading habits were a further indication of her enjoyment of reading. Reading was a part of her daily life, as she read about an hour a day. This pattern had been unchanged since her early childhood. Cara's personal library was complete with about 40 Judy Blume and Sweet Valley High novels. She also used her brother's library which consisted of "lots of science fiction and high school level books." She noted that she used his library more often than her own. Her other means for obtaining books was by purchasing them or using the library, and she referred to friends or to the Junior High list at the library when selecting books. Cara's parents did not appear to apply pressure on her to read, as she wrote, "I just do it on my own except in the summer, and them my mom takes me to the library or buys me a book." Reading was described by Cara as a regular family activity, stating that "everyone reads every day, magazines, newspapers, etc."

Profile Summary of Cara

Cara was a soft-spoken, sociable, sensitive, bright, energetic, and conscientious adolescent. The written responses on her experience log entries revealed that she approached her schoolwork, babysitting, and athletic activities conscientiously and with pleasure. It's as though she was intrinsically motivated to seek out the enjoyment and/or learning she could personally gain from each of her experiences. For instance, she joined an all male jazz band; she actively pursued athletic activities and was proud of her accomplishments; she made a commercial that she wasn't required to do in her reading class; she read literature in her free time without coercion; her experience with Good-Night, Mr. Tom flowed.

Cara also enjoyed social companionship as was evidenced by her teacher's observation that she blossomed in small groups; her participation in out-of-school activities; and, the fact that she read the novel most often in the presence of others.

The driving question in this section is, "What would one expect the literary experience of this adolescent reading the novel Good-Night, Mr. Tom to be like?"

The first question which addresses the above is "Was a girl who preferred mysteries, books about teenagers, and books about the supernatural motivated to read Good-Night, Mr. Tom?" I found that Cara was generally highly motivated to read the novel, especially during the latter half when her mood state was described as being a result of the story. There were only three points during the first half when she wasn't very motivated to be reading. At those points, she was either tired or preoccupied with a joyful external event.

Second, "Was Cara's experience with the novel Good-Night, Mr. Tom efferent or aesthetic?" Cara's experience was primarily aesthetic. She identified her mood state as being a direct result of the story at nine points, or two-thirds of the story. Accordingly, her affect fluctuated with the mood of the book, expressing joy on happy occasions, anger at anger-provoking events, and sadness when Will was hurt and when Zach died. Her intrinsic motivation, affect, and connectedness worked together at all of these points, suggesting that her experience was what Csikzentmihalyi (1984) would describe as "flow." Cara's engagement with the reading experience was so strong that she felt quite bothered by having to stop her reading to complete the log entries, particularly at those points when she said she was angry at what had happened. In particular, I found that at those same points her narrative accounts were minimal, contrary to what they were at earlier points during her reading experience. Finally, her summary, or retrospective account, of the book highlighted those events which were emotionally-laden.

The third question is, "To what extent did Cara feel a relatedness to a character and/or situation?" She felt a sense of relatedness to a character and situation most strongly during the first half of the story, but seldom during the second half. During the first half of the novel, the focus was on the process of Willie's socialization. Cara felt the strongest sense of relatedness to this process as she was keenly aware of her own development in this area.

The fourth question is, "Were there any notable, consistent characteristics that emerged with regard to how Cara approached her reading of literature?" There was a tendency for Cara to anticipate what was going to happen to certain characters at various points in the story.

The fifth and final question regarding Cara's experience while completing the logs is, "Was there a particular pattern regarding her choice of places to read the novel Good-Night, Mr. Tom?" Cara described herself as reading most often in the presence of family members, either in her parent's bedroom or on the porch.

As I mentioned earlier, Cara expressed a reservation about using the experience logs. She felt annoyed at having to stop and complete a log entry at those times when she was feeling involved with the story. Albeit, the benefits Cara derived from the experience logs were, first, that the mood chart did help her become more aware of her feelings, and, second, that she learned she enjoyed reading a great deal.

Compared to doing book reports, Cara felt that completing the logs was easier to do, but that basically she enjoyed them both equally.

A significant discovery for Cara while using the logs was that she realized she could focus her attention on two things at once, her reading and thoughts outside of the reading. I noticed that her response on the log entries to the question of what she was thinking was, at times, related to external events in her life. Yet, her involvement with the story and recall of events were such that it's clear she was able to concentrate her thoughts on both the story and external concerns simultaneously. This insight was also perceived by Cara as an important learning for teachers about their students.

According to Cara, teachers would derive additional benefits from sharing in the students' responses on the entries. Teachers would know where a student was confused and also where the reader got excited.

Cara's reading teacher told me that Cara blossomed when she worked in small groups. However, because Cara expressed angry feelings toward a friend at one point in the story, she was hesitant about sharing all of her responses with fellow students. On the other hand, she felt that finding out more about her friends responses would be fun.

To conclude, I found Cara to be an energetic and bright adolescent. She excelled in the subject of reading and pursued reading literature as a leisure activity. She demonstrated repeatedly that her experience while reading Good-Night, Mr. Tom was quite aesthetic. Cara's motivation was steadily high, especially at those points when her emotions were strongly connected to the story.

Case Study Analysis
of
Gregg

Gregg was chosen for the case study analysis as the bright and shy student. During the first few sessions in which I met with Gregg's group, Gregg struck me as not being involved with or interested in what we were discussing. He would sit slumped in his chair with his arms crossed, and would seldom blink his eyes. When asked a question, he would turn somewhat red, and then shared only the slightest of contributions. Nevertheless, the thoughts he expressed throughout his experience log entries provided a richer and fuller picture of an engaged reader. His entries were very sensitive and often reflected some of the issues facing adolescents, such as self-awareness and the desire to be with peers. I was equally impressed with the responses he provided during the oral interview. During that time, he demonstrated that he was able to articulate his feelings and opinions, and was also able to describe precisely the strategies he employed when completing the log entries. His responses during the interview were quite beneficial as they helped me understand why he responded to certain questions as he did.

As a reading student, Gregg was perceived by his reading teacher as an adolescent who was very bright and perceptive, an introvert who was reserved with his peers and yet open with adults, and, finally, as a student who was expressive in his written communication but not in his oral communication. She said:

> Gregg is so incredibly perceptive. He has such insight into human nature. He's so articulate but much more of a writer than a talker; he expresses his thoughts far better in writing than verbally. He's a very reserved boy. Not to say he's withdrawn, though. He tends to be quiet in class, but his writing says everything. He understands everything far beyond the literal. He makes surprising connections and interprets so sensitively; incredibly bright boy and also very nice. He has strong goals for himself. He's going to __________ Academy next year (a high school for the gifted). He's a camp counselor. He won second place in a writing contest and never told me. It was published in the Pioneer Press, and I saw it in my local paper one night. I brought it and gave it to him the next day for him to save. He's very gifted. He soaks everything up and analyzes it. He's considered becoming a writer or actor. He has a mix of emotion and the insight. He'd do well at either thing. He'll talk more freely to adults than to kids as he's very adult in his viewpoints.

General Overview Based on Quantitative Data

Regarding Gregg's experience with the novel (responses on semantic differentials), he was generally motivated to be reading (see Figure 14), although slightly less than the group. There were a few points (3, 6) during the first half of the story when he wished somewhat to be doing something else, but from the mid-point on he was quite motivated to be reading. His levels of activation (see Figure 15) were somewhat lower than were those of the group, especially at three points (2, 6, 10). The changes in his affect (see Figure 16) showed trends similar to that of the group, except at three points (6, 8, 12). A striking difference

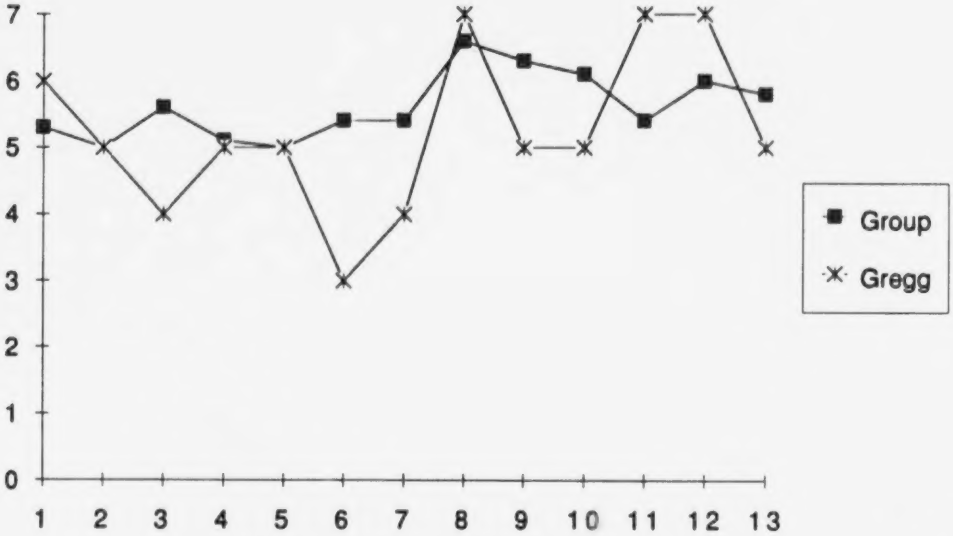


Figure 14. Gregg's motivation across thirteen points.

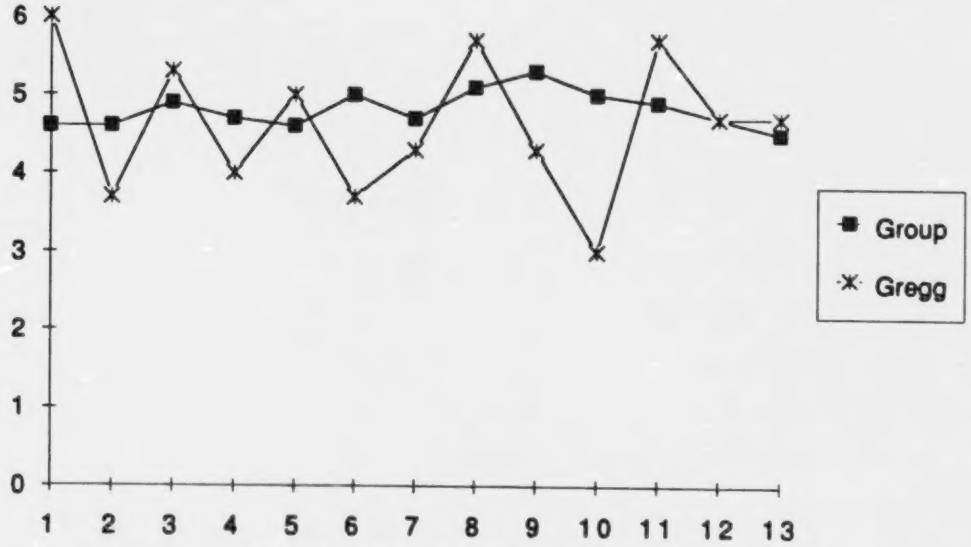


Figure 15. Gregg's activation across thirteen points.

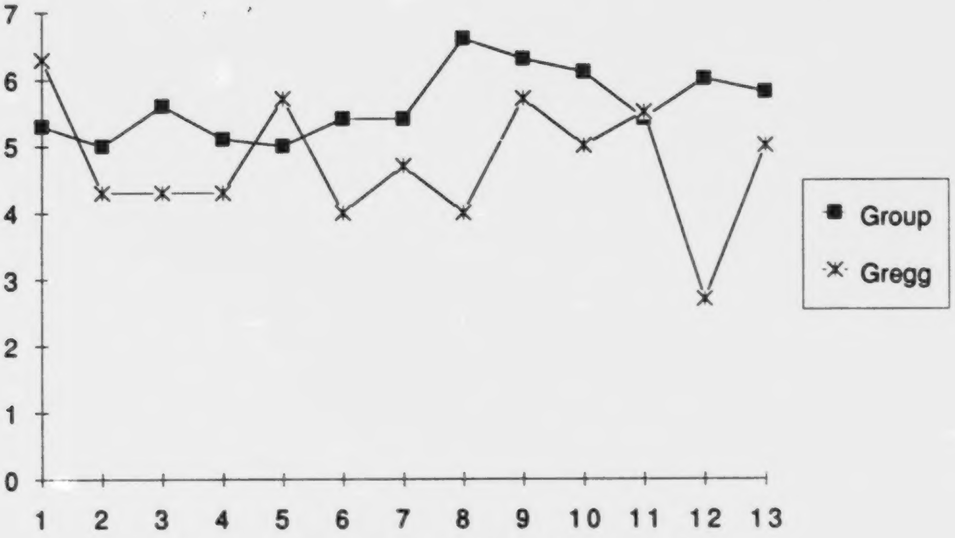


Figure 16. Gregg's affect across thirteen points.

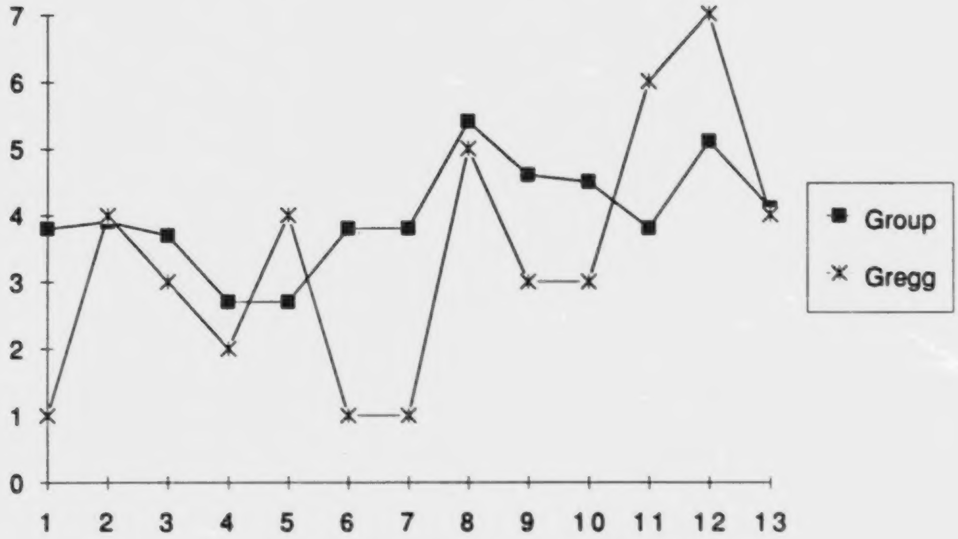


Figure 17. Gregg's connectedness across thirteen points.

between Gregg and the group was in relation to his connectedness with the story (see Figure 17). Gregg's moods were not connected or related to the story as were those of the group at five points (1, 6, 7, 9, 10). A significant difference, however, can be seen at two points (11, 12) where he felt extremely connected. It's interesting to note that at those two points (11, 12) when Gregg felt strongly connected with the story, both emotionally and physically, he also felt a strong sense of relatedness to a character (see Figure 18) and/or situation (see Figure 19), and was highly motivated to be reading.

Gregg proved to be multi-faceted, complex, and bright. In the following pages, that experience will unfold, revealing the thoughts, feelings, and motivation of yet another adolescent reading a novel. As you share in that experience, imagine Gregg writing and reading alone in his bedroom, with warm breezes blowing from his fan, and the occasional murmuring of children outside his window.

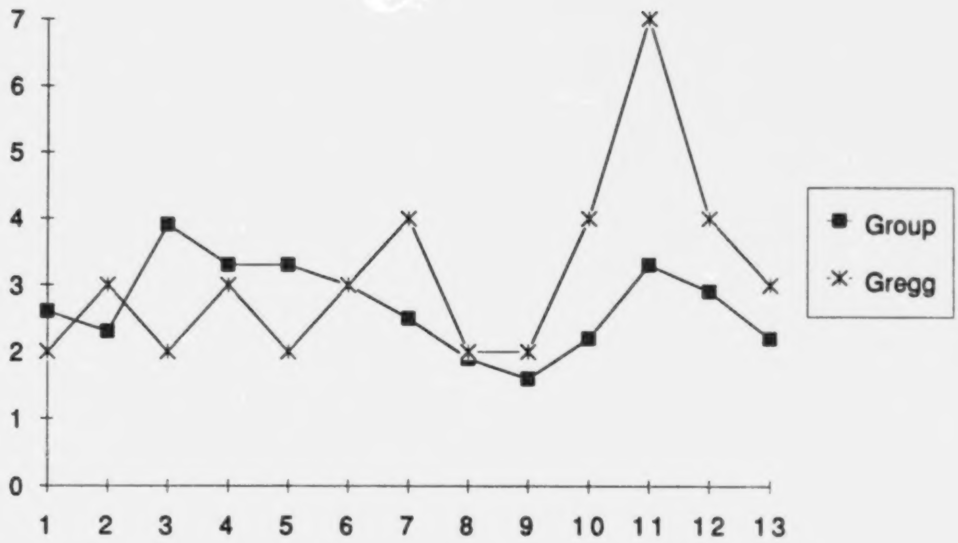


Figure 18. Gregg's relatedness to character across thirteen points.

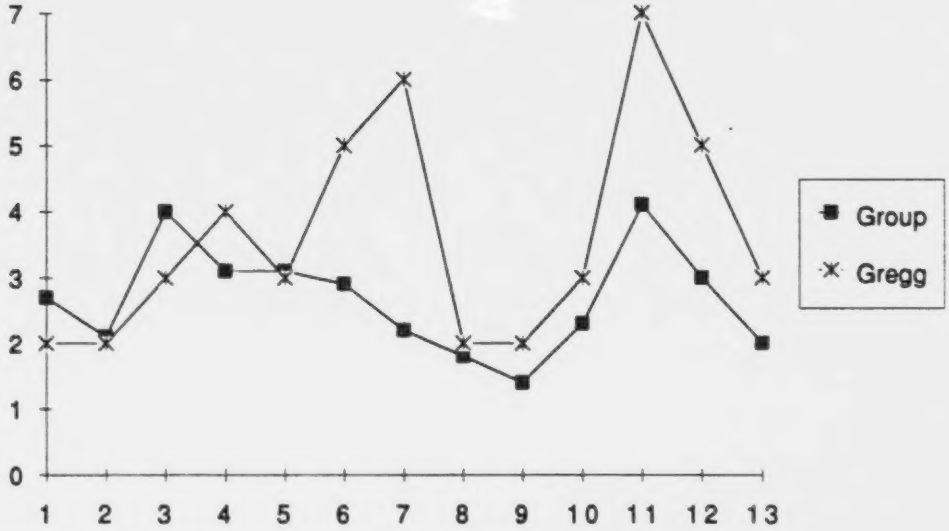
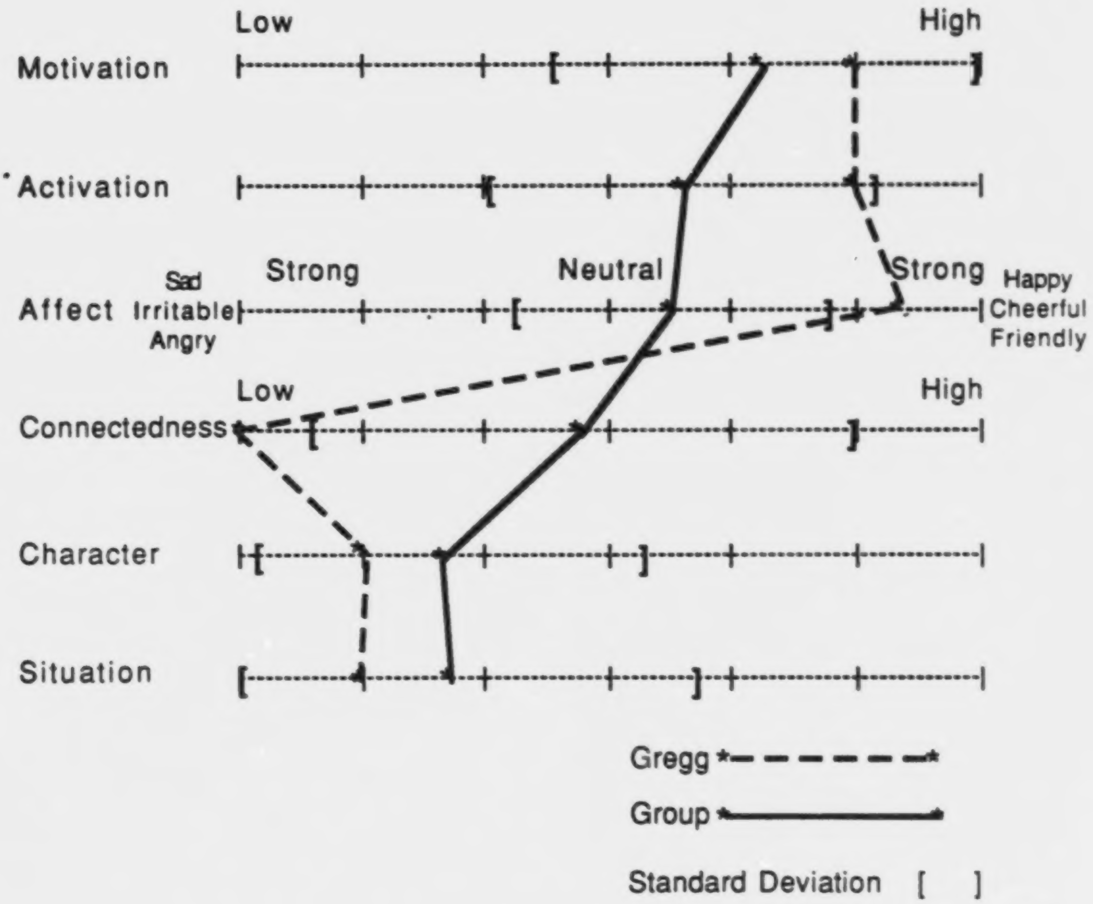


Figure 19. Gregg's relatedness to situation across thirteen points.

Profile of Response Point One



Page 14 "The christening robe had never been worn by his baby son for he had died soon after his mother."

A kind and elderly man, Tom, is introduced to Will, a young evacuee. Will arrives at his door unexpectedly, and now Tom must care for him. At the close of the chapter, Tom is looking at his precious keepsakes, reminders of his baby and wife who had died years before.

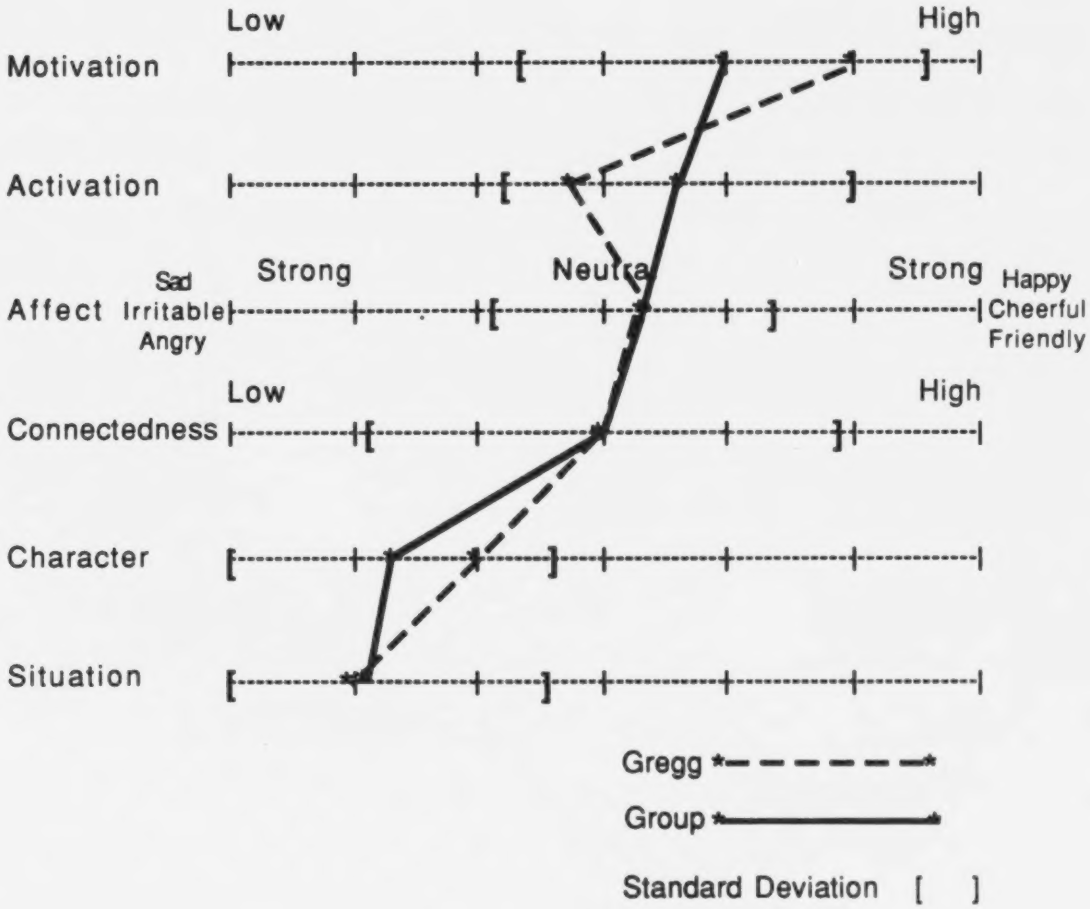
Point One

Page 14

From the quiet surroundings of Gregg's bedroom, he described himself as feeling happy and cheerful. These moods were not a result of the story; rather, they were because of an earlier incident in his day which carried over to his reading. "Most of my emotions have to do with the fact that we got report cards and I did well." In addition to the positive feelings Gregg was experiencing, he felt momentarily compassionate toward Will, which he described in writing. "I feel sorry for the boy in the story. I get the impression that many children are abused in the world."

Gregg described himself as feeling a remote sense of relatedness to the situation, and reached within his past experience to do so. In imagining how Will feared Tom's motives, he wrote, "There have been times in joking when I thought a friend was mad and that we would fight."

Profile of Response Point Two



Page 33 "Willie cleared his throat. 'I ain't got no friends.'"

At this point in the story, Tom is writing a letter to Will's mother, assuring her of Will's safe arrival. Will expresses fear that Tom might say that he, Will, has been bad. Tom also discovers that Will can not read or write.

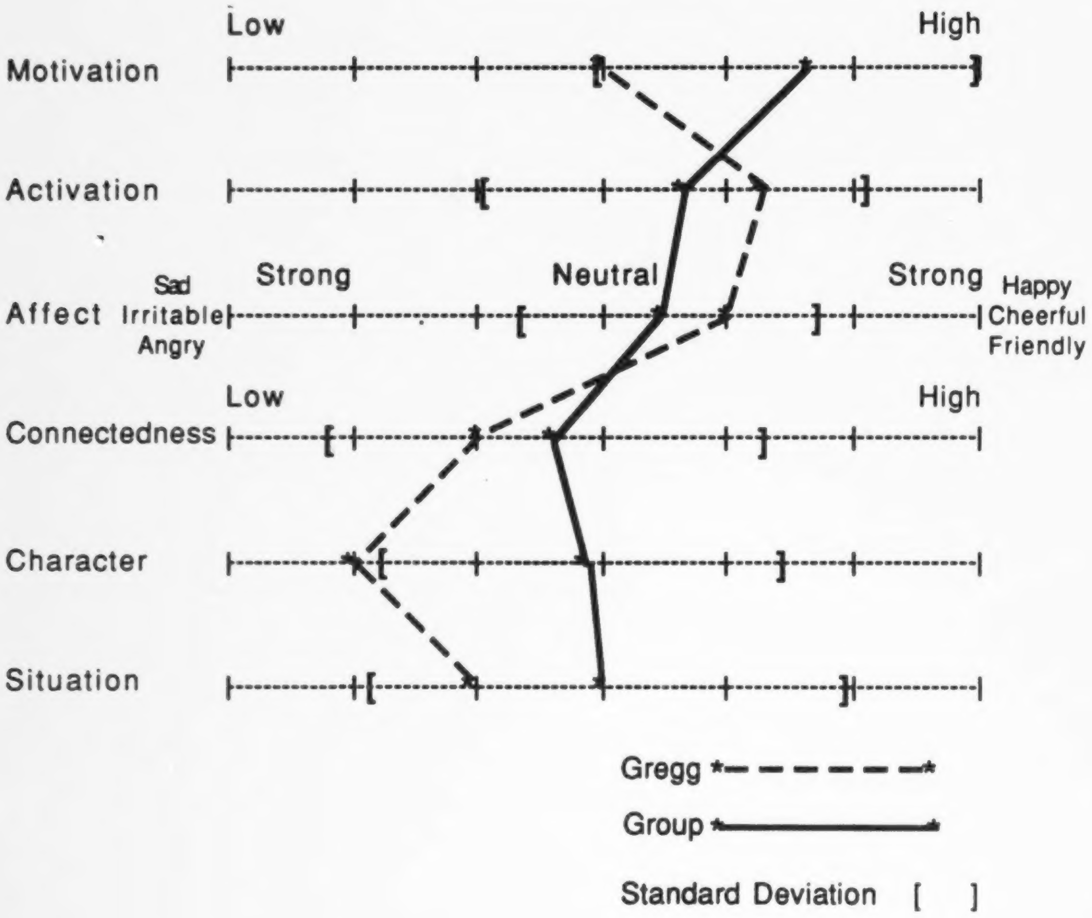
Point Two

Page 33

An hour later (6:30 p.m.), there was a shift in Gregg's mood state. He stated that he was feeling somewhat drowsy, quite weak, and slightly less motivated to be reading. He also perceived his affective state as being neutral, neither one way nor the other. In addition to feeling quite tired, he was feeling some physical discomfort. "I feel my bed is too uncomfortable and I want a more comfortable bed."

At this point, Gregg focused on three particular aspects of the story: first, he disbelieved that Will had no friends; second, he was aware of the shame that Will felt for wetting the bed; third, he felt sorry for Will because he was poor. Gregg identified himself as feeling a slight relatedness to Will when he wet the bed, citing as his point of reference certain characters he had seen on T.V. He wrote, "I know people or have seen on television characters that have been ashamed for something they did. I don't know anyone that poor who wets the bed, but on 'Different Strokes,' I remember how Sam felt."

Profile of Response Point Three



Page 74 "Even his mum said she only liked him when he was quiet and still. For her to like him he had to make himself invisible. He hurriedly put the earth on the shelter."

Will meets Zach who is very friendly and outgoing. Zach has volunteered to help Will fix the Anderson (a make-shift hut). While conversing, Zach tells Willie that he likes him, something he had never before been told.

Point Three

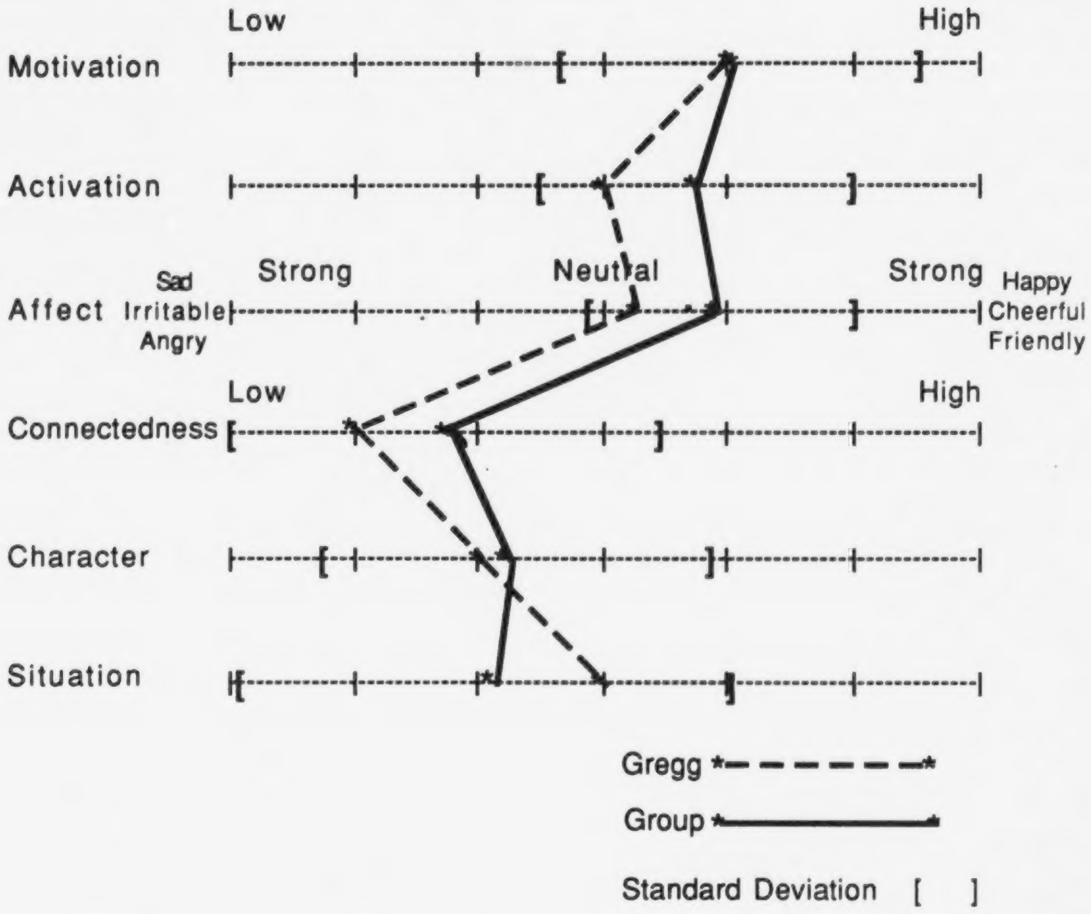
Page 74

At this point, Gregg was somewhat motivated to be reading, he felt quite active and fairly cheerful. He reported that his moods were not a direct result of the story, although he was "fairly cheerful that Will [would] have someone to talk to."

Gregg appeared to project himself into the story when he wrote, "I am thinking what it would be like to have parents in the theater." He further stated that he thought "that Zach has to be nice to everyone or he'll be lonely." While this could have been true, there wasn't enough evidence in the story to support Gregg's perception of Zach.

Although Gregg stated that he was not aware of feeling much of a sense of relatedness to a particular character at this point, he did feel a sense of relatedness to the situation. "I can relate to meeting new children who seem to be friendly."

Profile of Response Point Four



Page 93 "Could you draw me? asked Zach. I dunno. I could have a go."

Willie is beginning to feel a sense of belonging with his newly-made friends, although careful to remember his mum's warning that he must make himself invisible if he wants others to like him. Pressed to answer their query about what his interests are, he decides to tell them he enjoys drawing. He even agrees to try and draw Zach.

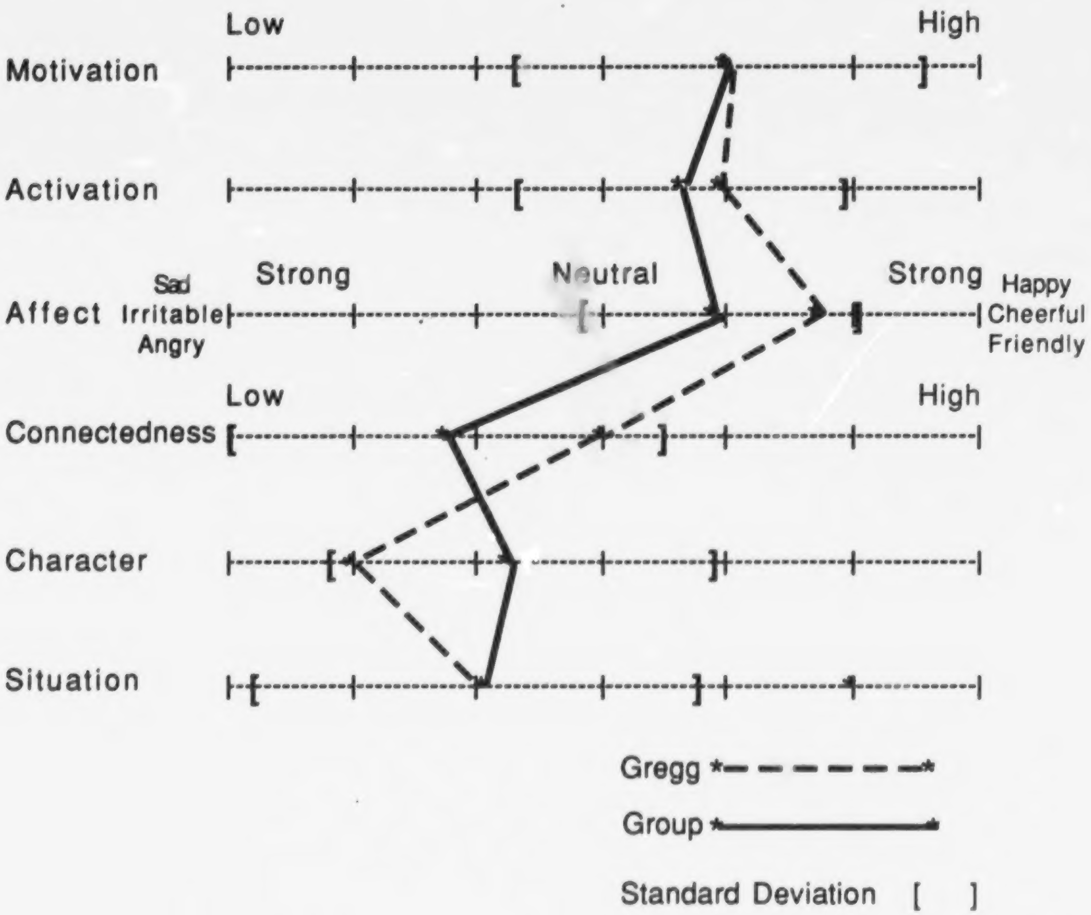
Point Four

Page 93

Gregg expressed sincere feelings of joy for Will when he wrote, "I'm thinking how badly I draw and I feel glad Will found an answer to 'what do you like?' I'm just a bit tired, but the little bit of happiness [I feel] comes from the events in the book."

In addition to feeling pleased about the events in the story, Gregg described feeling a sense of relatedness to both the character and the situation at this point. "I can relate to how Willie feels about trying to be invisible. I can also relate to being very quiet while I listen to others talk." In the story, Will is sitting quietly, listening to the others talk. He wants to have friends but is terribly afraid that he will say the wrong thing, and they will not like him. Based on Gregg's narrative account, it appears that he was aware of his own sense of shyness and his desire to have friends. According to Kimmel and Weiner (1985), "The appeal of peer group belongingness stems from the transitional developmental status that children enter at puberty..." (p. 310).

Profile of Response Point Five



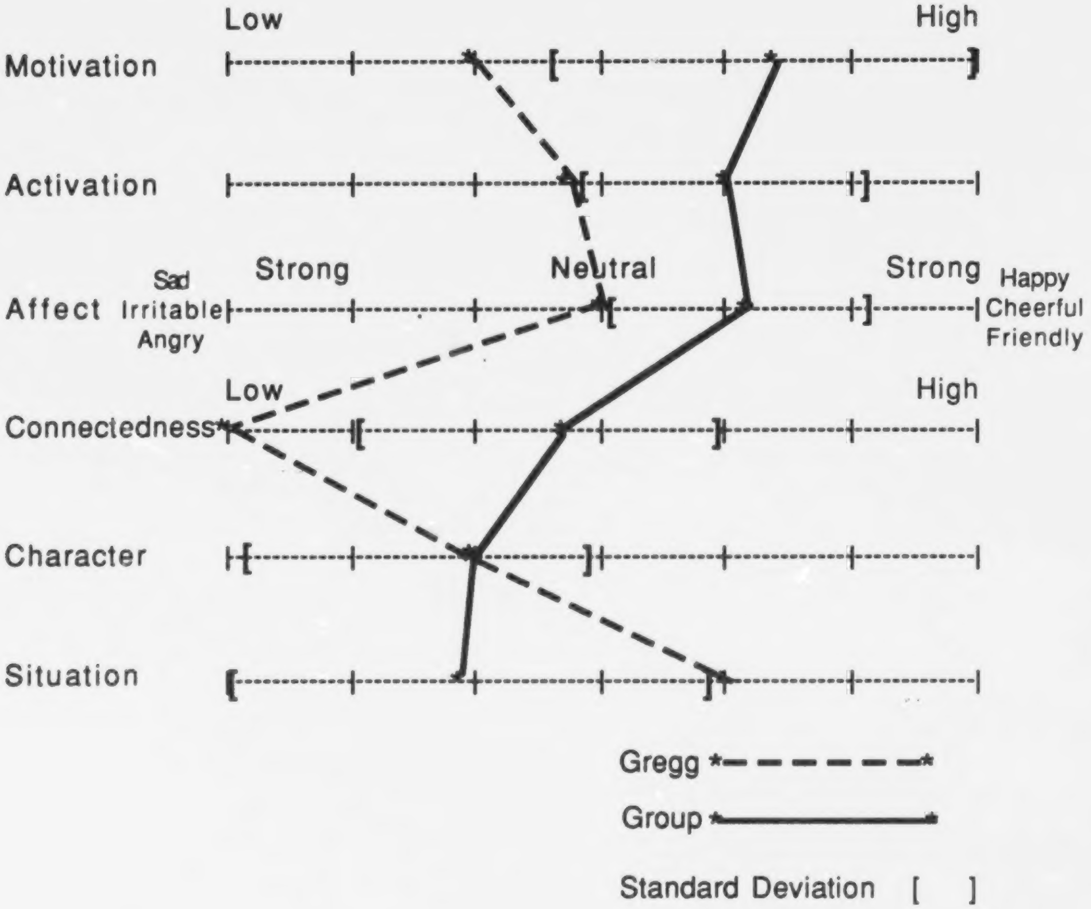
Page 132 Will asks Tom for permission to have his friends up to his room. "When is it they wantin' to come?" "Fridee." "Fridee 'tis then."

Point Five

Page 132

It appears that Gregg was still involved in the book but that his state of activation more than likely affected his experience. "I am happy and cheerful because Will is getting good care. I'm not as alert because I'm tired." He accounted for his happy feelings by expressing pleasure that Willie was "now beginning to settle in," and also because of the surprise party which is given for Willie. Gregg mentioned his own experience of having been given a party and how grateful he, like Willie, was at the surprise. "I can relate to having a party and feeling grateful." The importance of belonging appeared to be a recurring theme in Gregg's reading experience. The need to feel special with one's peers during adolescence has been recognized as having significance. "Developmentally, children approaching junior high school age place increasing importance on sharing in friendship relationships" (Kimmel & Weiner, 1985).

Profile of Response Point Six



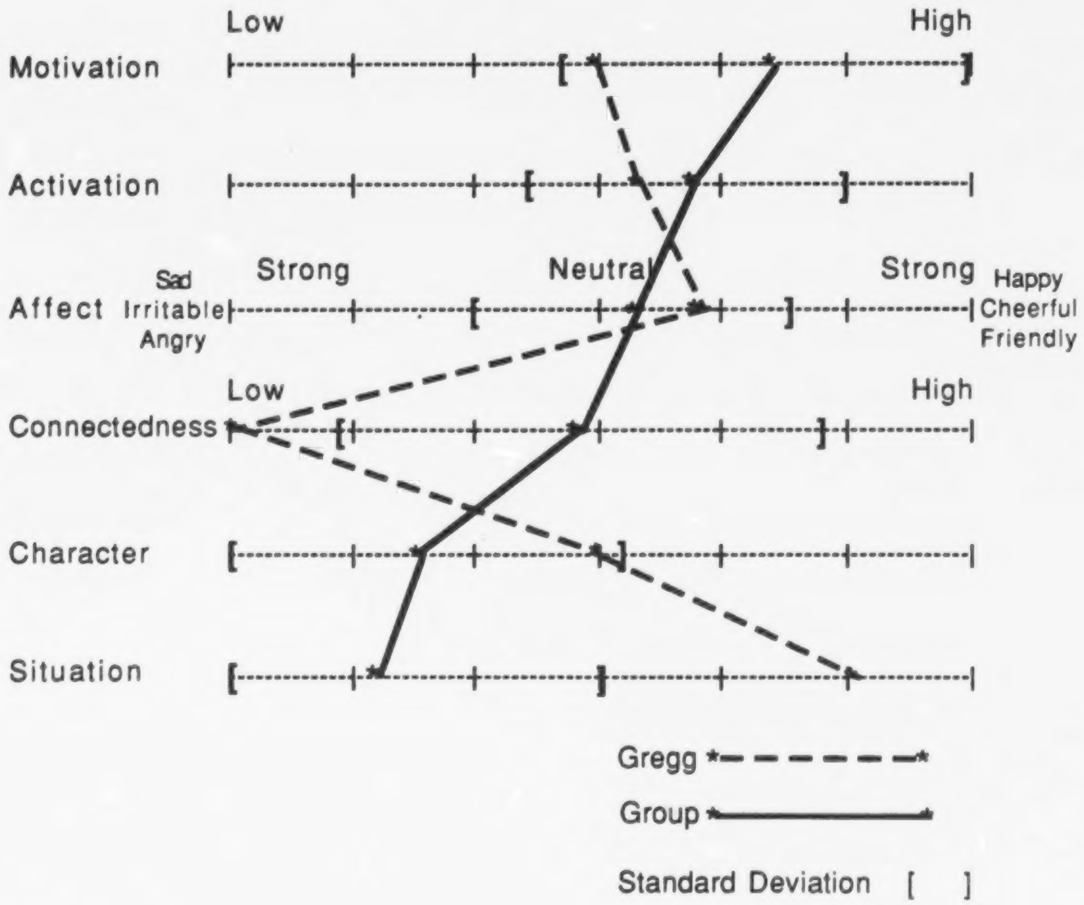
Page 146 Will discovers for the first time that he didn't wet the bed. "There was no need to wash the sheets that day. They were dry."

Point Six

Page 146

Gregg accounted for his disinterest in the story at this point as being a result of his feeling tired. "I'm just getting tired. Because I'm tired, I can't get really into the book." He explained that his moods were not a result of the story. It was rather late, 9:48 p.m., but it is also possible that the story line was not exciting enough to motivate Gregg to read.

In his entry at this point, Gregg made no mention of the fact that Will wakes up to find that he hadn't wet the bed. Instead, he wrote, "Willie's friends are in his room, and they are talking and I guess drinking lemonade. I can relate to Willie and how he might feel with his friends over. I can relate to inviting friends over to my house and talking." My impression, once again, is that Gregg enjoyed the company of friends, which might help explain why he focused on the social interaction rather than Will's joy at not wetting the bed.



Profile of Response Point Seven

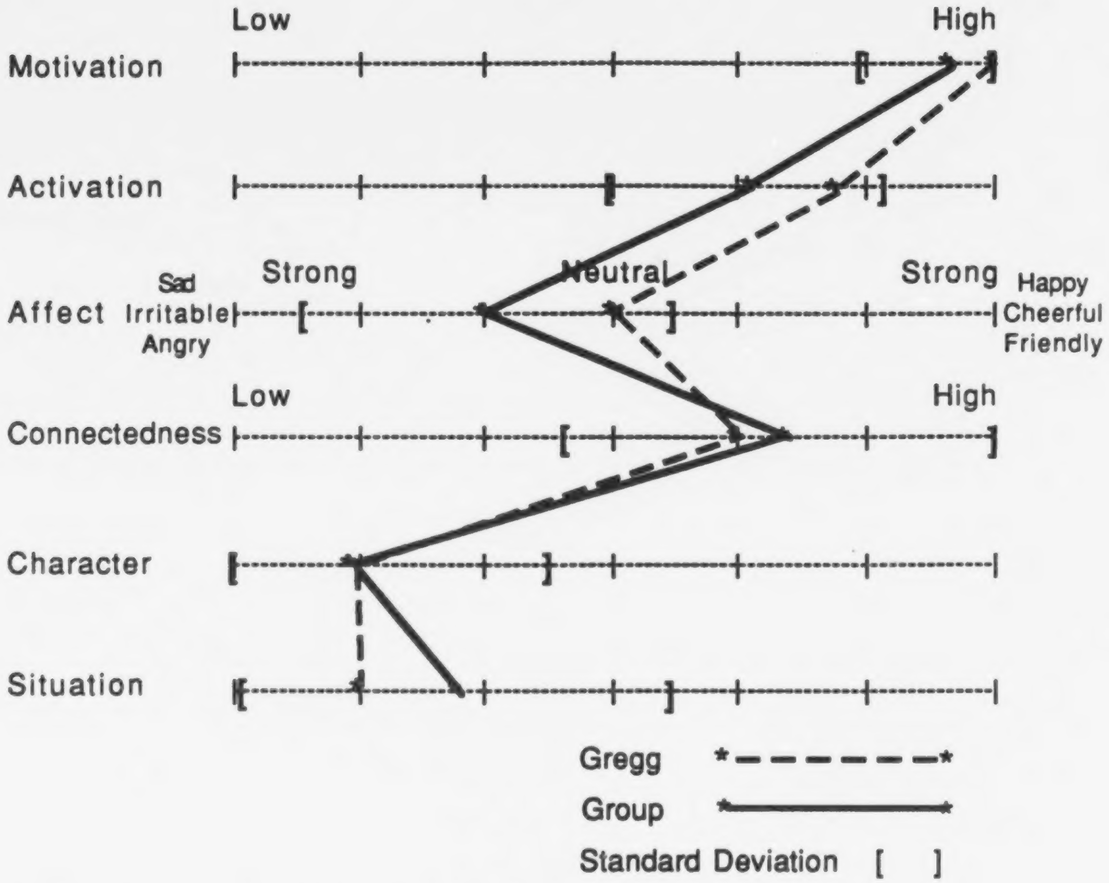
Page 185 Will has returned to London to be with his mother. He has just met her at the train station; she is somewhat taken aback at his neat appearance and confident air. "I'm sorry," she said. "I'm not very well, you see, and I'm a bit tired. I wasn't expectin' such a change in you."

Point Seven

Page 185

Once again, Gregg's lethargic state accounted for his low level of motivation and explains why he was devoid of feeling. "Although I feel involved in the story, I'm too tired to feel anything." Despite these states, however, he did feel a strong sense of relatedness to Will's having to take a train alone. "I can relate to... taking a train alone and meeting people after the train ride." Gregg also expressed surprise at the mum's reaction when she first sees Will at the train station. "I'm thinking how strange it is that Willie's mum didn't recognize him at first."

Profile of Response Point Eight



Page 197 "He could smell blood. He touched his head and discovered several painful lumps. His legs were sore and covered with something wet and congealed."
Will tells his mother about his newly-made friends and the activities with which he was involved. This goes against the mother's belief that Will isn't worthy of friends and her suspicious nature toward people in general. He assures her that all of his friends go to church, except Zach who believes that God exists in nature. Will tries to defend Zach's parent's religious background, but mum strikes out by beating him and then locking him under the stairs with his baby sister.

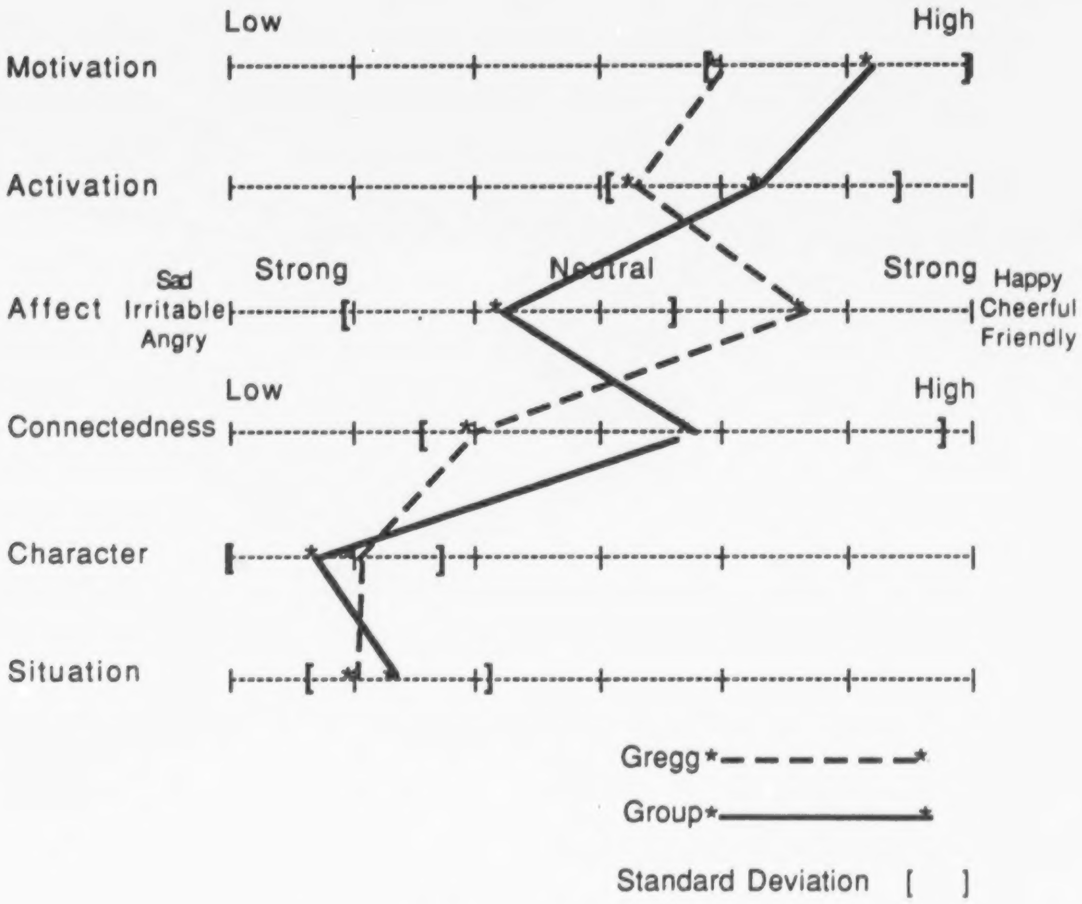
Point Eight

Page 197

Gregg's reaction at this point was unlike that of the group who instead were feeling very angry and sad. He explained this phenomenon by writing, "Because of what just happened, I'm in sort of shock so I'm alert, but I don't feel happy." His response was enlightening; I had not before considered the impact which shock could have on one's feelings.

While Gregg stated that he had never been abused, he was able to relate somewhat to the situation vicariously. "Only through what I see on T.V. On T.V. they show abused children." Being injured was slightly more real for Gregg as he wrote, "I can only relate to being injured and having a bump on my head."

Profile of Response Point Nine



Page 212 "The policeman pulled the torch out of his pocket and shone it into the hole."

Tom and his dog, Sammy, had been searching for Will throughout London. They arrive at what they believe to be Willie's apartment. Sammy locates an awful odor and beckons for Tom to see what it is. A policeman, who overhears the dog barking, intervenes and helps Tom break through the door. The hole in which Will is locked is deplorable.

Point Nine

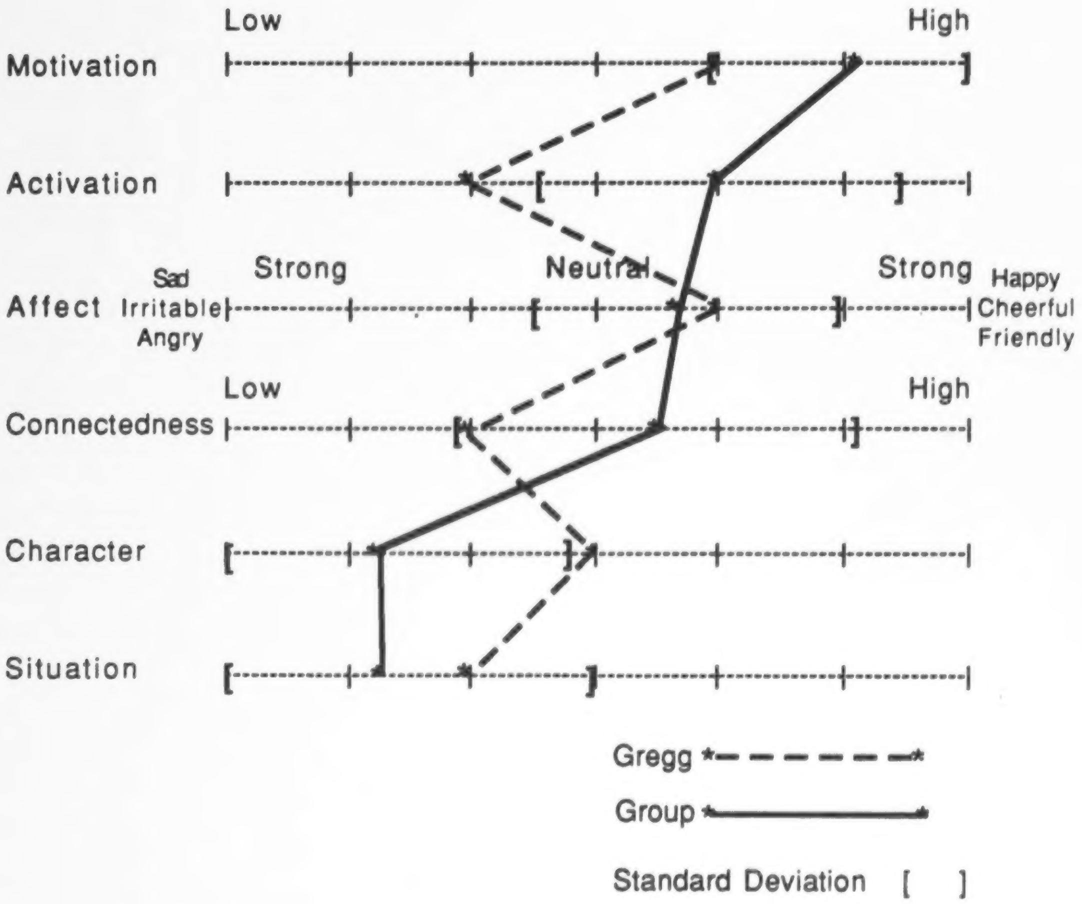
Page 212

This was the second time Gregg visualized what was happening in the story. "I'm wondering what the warden looks like. I think he probably has a mustache." This is evidence that Gregg was able to step into the story and use his imagination regarding the time and place the story occurred.

Even though Gregg was feeling tired at this point, he wrote that "the story is becoming exciting so I'm alert. I'm weak only because I'm tired." He recorded that he was feeling happy and cheerful, unlike the majority of the students in the study who were feeling quite angry and sad at what had happened in the story. It's difficult to explain this paradox as he didn't offer a reason. Perhaps he felt happy because Tom finds Will under the stairs.

He recognized a slight sense of relatedness to Tom's desperate search for Will and even expressed an understanding of how Tom might have felt. "I can relate to Tom trying to find Willie ... and understand how he might feel. I can relate to looking for someone."

Profile of Response Point Ten



Page 230 "Tom nodded again, waved good-bye and strode firmly down the street, wanting desperately to run or look behind and not daring to do either."

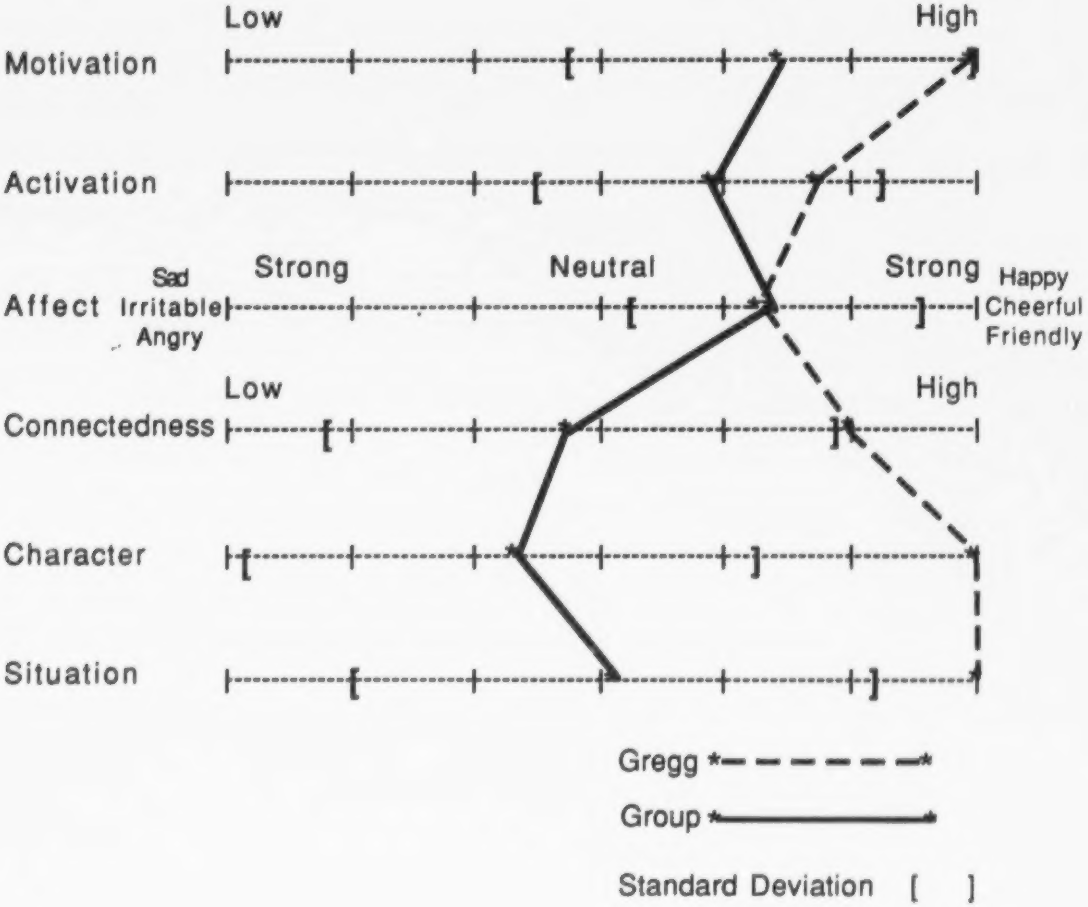
Prior to this point, Tom had brought Will to the hospital for proper medical care. The hospital authorities refuse to release Will into Tom's care even after Will's physical condition improves. In addition, the doctors propose treatments for Will which Tom opposes. Tom disregards the hospital's orders by escaping with Will.

Point Ten

Page 230

The act of reading accounted for Gregg's drowsy and weak states. He wrote, "Sometimes books can tire me," when asked to explain the cause of his feelings. He was quite happy, however, that Tom had Will "in his possession," and hoped they would get back to the country safely. I sensed that Gregg was feeling somewhat engaged with this event, pointing out that "although I have never stolen, I can relate to trying to get from point A to B without being noticed." Unfortunately, he didn't elaborate on that experience, stating his connectedness to the event in somewhat general terms.

Profile of Response Point Eleven



Page 270 Carrie tells Zach that she has been given a scholarship to high school. "I've passed the exam. I got a scholarship. I'm going to be a high school girl."

Point Eleven

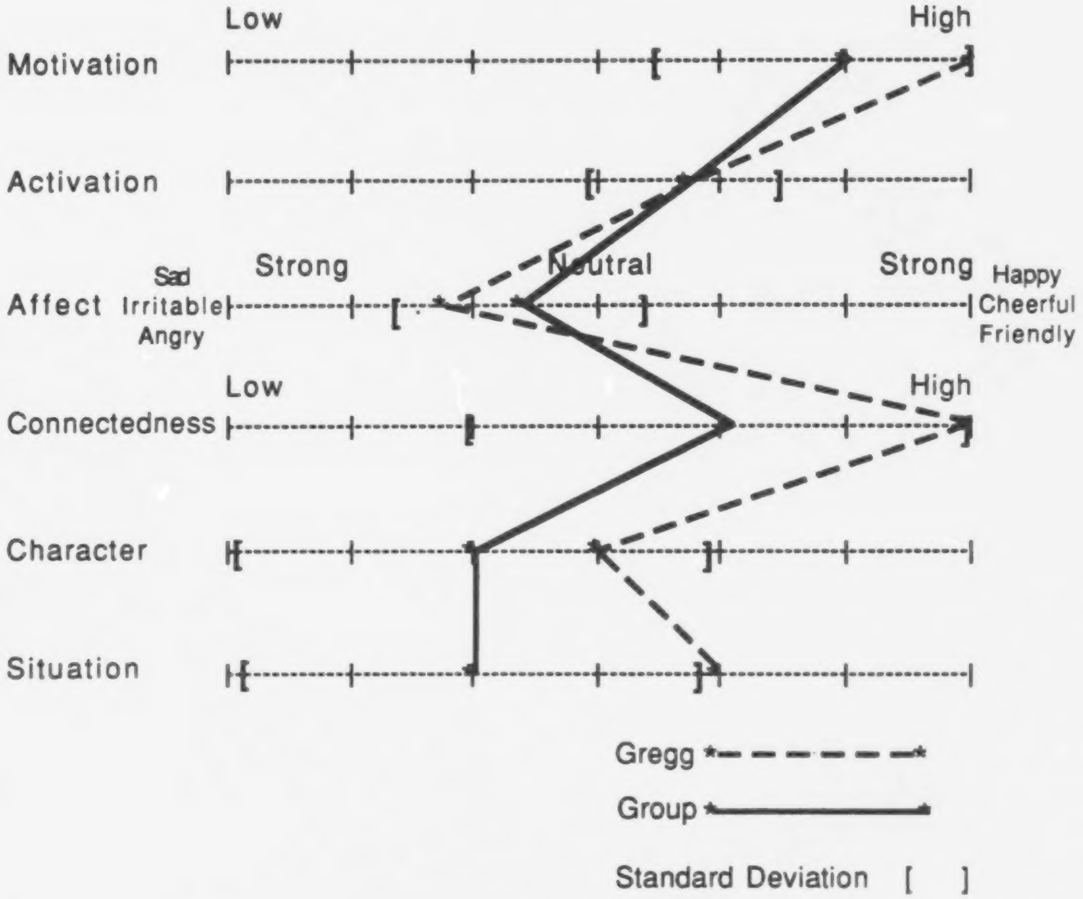
Page 270

Notable is that for the third time while reading the novel, Gregg was highly motivated to be reading. In addition, his responses at this point were richer in detail than they were at previous points.

Gregg was focused on one event in the story which appeared to be the precipitating factor leading to his high motivation and cheerful feelings. "Zach and Will have returned from vacation. Carrie has just told Zach she passed the test and acquired a scholarship. I'm trying to imagine exactly what Carrie is feeling. To do this, I'm thinking of my own scholastic accomplishments. I can relate to accomplishing something (whether a test or athletic event) because I have experienced many accomplishments. I can feel the excitement Carrie feels as if it were generated through the book." I found this last sentence to be particularly laden with emotion, and, once again, is a demonstration of Gregg's ability to project himself into the story. It also indicates that Gregg took great pride in his accomplishments.

As he reflected on his own reading, Gregg was aware of the impact that feeling a relatedness to a situation had on him. "During the story [the last twenty pages], I was somewhat involved, like when there was an exciting statement like the last sentence. But I remained detached up until that point because I couldn't relate to the scenery." This was also the first time Gregg spoke from his own sense of involvement; prior to this he didn't seem cognizant of why he might be disinterested in the story.

Profile of Response Point Twelve



Page 292 Zach's foster parents have stopped by at Tom and Will's house. "By the looks on their faces, Will guesses that Zach must be dead. In one black moment, he felt his legs buckling up underneath him and he collapsed into unconsciousness."

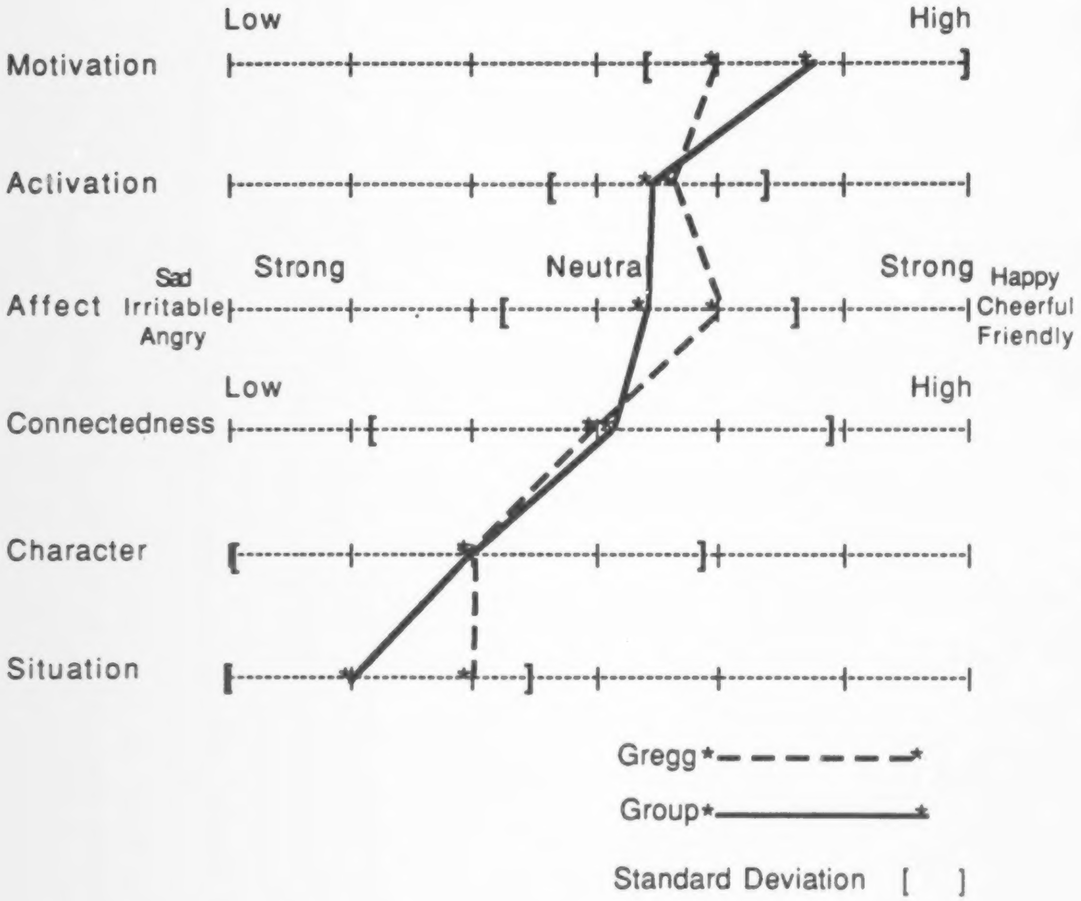
Shortly after Zach's return to London to be with his parents, news of the bombing in London comes over the wireless. Not only is the tragedy of war graphically portrayed, but the news of Zach's death brings great sadness.

Point Twelve

Page 292

Gregg wrote, "The news of Zach's death has reached me very deeply. If I hadn't had time to adjust to the fact that I thought Zach was dead before I read the last paragraph, I would be more saddened and probably shocked." Nothing in the story prior to this event saddened or angered Gregg. He was extremely involved with the story at this point, expressing his concern for Willie and also sharing a similar experience of his own when his uncle died. "I wonder how Willie will cope and deal with Zach's death. I remember sensing something had happened two or three pages before. I can relate to how Will felt and grieved over the loss of a person that was dear. I reacted differently because I went into shock. But before anyone told me, I knew." Death can be a frightening and elusive phenomenon to people of all ages, particularly during adolescence. Kimmel and Weiner (1985) speak to this issue, stating that, "With respect to understanding adolescence, increasing attention is now being paid to particular problems adolescents face if a parent or friend dies ..." (p. 565). They continue to say, "For adolescents, the death of friends and relatives demands special coping skills" (p. 570).

Profile of Response Point Thirteen



Page 301 "'He called me Dad.' And although he was overwhelmed with happiness, the tears ran silently down his face."

This event marks a major turning point in the story. Will has been wrestling with his memories of Zach, experiencing feelings of rage, followed by sadness, and then acceptance. As he works to resolve his loss, Will finds that Zach's spirit of determination has become a part of him. Tom has shown his love for Will in many ways, and his support for Will throughout his period of grieving is additional assurance that Tom truly loves him.

Point Thirteen

Page 301

Gregg was in better spirits at this point. "I'm feeling happy that Will has accepted Tom as his father. My mind wanders through to issues previously in the book. I wish I was reading about that type of issue now." Unfortunately, he didn't specify to what issue he was referring. His response to how well he felt a sense of relatedness to the situation or character was also rather evasive. "I can somewhat relate to how Tom feels since I have experienced the same situation, but I can't know the difference between that and being called 'Dad.' I can relate to kindly being called a good name or title by someone who usually doesn't call me that."

Once again, Gregg expressed concern for Will in relation to Zach. "I am also happy for Will because he accepted Zach's death and can go on with his life and face his sorrow."

Summary of Experience Log Entries

Below is a summary of Gregg's experience while reading the novel. In addition, I will describe those characteristic reading behaviors specific to Gregg which I found to regularly occur in response to the question on the log entry about what he was thinking.

Overall, Gregg described himself as feeling quite motivated during his reading experience, most notably during the latter half. Throughout his experience, there was only one time (point six) when he wished very much to be doing something else. He explained then that he was feeling tired and, as a result, couldn't really get into the book. With the exception of four points (1, 8, 11, 12), Gregg's motivation fell slightly below or at the midpoint, and, at a few of these points, he stated that he was feeling tired. At the four points mentioned above (1, 8, 11, 12), Gregg reported that he felt very motivated to be reading.

Gregg's levels of activation fluctuated from point to point. At point one, he was feeling very alert and active; at points eight, eleven, and twelve, he stated that he also felt quite alert. At six points (2, 4, 5, 6, 7, 10), he reported feeling either tired or drowsy, explaining at point ten that the act of reading was the cause.

Gregg's affective state was steadily high during the first half of the story (points 1-7) but showed greater fluctuation during the latter half. Between points one and five, he reported feeling fairly happy, particularly at point one. The happiness he described feeling at point one was the result of an external event, more specifically, because of how well he had done on his report card. At point six, he said that he felt irritable because he was tired.

During the latter half of the story, Gregg's affective states fluctuated from feeling very happy to feeling very sad, particularly at three points (9, 11, 12). At point nine, he was quite happy, perhaps because Tom leaves for London to find Will. He wrote, "The story is becoming exciting." Nonetheless, I'm uncertain as to whether or not this was the cause, as no specific reference was made to his happiness in his narrative account. At point eleven, Gregg stated that he was feeling happy because Carrie wins a scholarship to high school, and he could imagine her excitement. At point twelve, he reported that his feelings of sadness, irritability, and anger were the result of the story. He wrote, "The news of Zach's death has reached me very deeply." Gregg's affective state at point eight is worthy of note. At that point, the majority of students in the study reported feeling very upset because Will's mum beats him. Gregg, however, recorded his affect as being neither happy nor sad. The reason for this affective reaction was insightful for me as a researcher. He explained that he wasn't feeling anything except shock at what had happened; the impact of shock can derail one's feelings. According to Webster (1979), "shock is any sudden disturbance or agitation of the mind or emotions, as through great loss or surprise" (p. 1676).

With specific regard to the cause of Gregg's mood states (activation and affect), I found that there were four points (1, 4, 6, 7) during his reading experience when his mood states were not a direct result of the story. At point one, he felt happy because he had received a good report card. At points four, six, and seven, he said that he was feeling tired, and explained that when he was that tired he couldn't "get into the book" or "feel anything." During the latter half of the story, he reported that at three points (8, 11, 12), his moods were a strong result of the story. At point eight, he was emotionally affected by what Will's mother had done to him, albeit, the impact was one of shock. At point eleven, Gregg stated that he felt very happy because, in the story, Carrie receives a scholarship to high school. At point twelve, Gregg reported feeling very sad after having read the news of Zach's death.

In all but one of his log entries, Gregg described feeling a relatedness to both a character and a situation. His strongest sense of relatedness to both a character and situation was felt at four points (7, 10, 11, 12). At point seven, he said that he could relate to the feeling of taking a train alone. At point ten, he could relate to the feeling of getting from one point to another without being noticed.

At point eleven, he felt the excitement Carrie feels when she receives a scholarship as he, too, had experienced many accomplishments. At point twelve, he could relate to how Willie feels when Zach dies, although in Gregg's experience with the loss of a loved one, he recalled going into shock instead of getting physically ill as Will does.

In addition, Gregg felt a strong sense of relatedness to a situation at two points (4, 6). At point four, Gregg was aware of his own shyness as he, like Will, would be very quiet and listen to others talk. At point six, he felt a relatedness to Will's excitement at having his friends over to his house.

Based on all of Gregg's responses on his log entries to the question about what he was thinking, I found a few characteristic reading behaviors to emerge. First, there was a strong tendency for Gregg to project himself into the story by either visualizing what was going on or by imagining himself as one of the characters. At point three, he wrote, "I am thinking what it would be like to have parents in the theater." At point four, he wrote, "I'm thinking how badly I draw compared to Will"; at point six, "I'm thinking about what the haunted house the kids talked about was like"; at point nine, "I'm wondering what the warden looks like. He probably has a moustache"; at point eleven, "I'm trying to imagine exactly what Carrie is feeling. To do this, I'm thinking of my own scholastic accomplishments."

Second, he expressed concern for characters by either feeling compassion for a character (1,5), expressing hope for a character (10), or wondering how a character would cope with a situation (12). Specifically, at point one, he wrote, "I feel sorry for the boy in the story"; at point five, "I am feeling happy for Willie because now he is beginning to settle in"; at point ten, "I am hoping Tom gets away safely back to the country with Will"; at point twelve, "I wonder how Will will cope and deal with Zach's death."

To summarize, Gregg's overall experience with the novel, Good-Night, Mr. Tom, was quite positive and revealed some of the dynamic states of change an adolescent undergoes. His motivation was fairly strong throughout his experience, especially during the latter half of the novel. In particular, four dimensions of his experience were described as being quite strong at three points (8, 11, 12): he reported feeling highly motivated to be reading; his mood state was described as being strong, and he attributed these states directly to the events in the story; he felt a strong sense of relatedness to both a character and a situation. At one point (point one), he described himself as feeling very motivated to be reading but explained that his alert and happy states were the result of an external event in his life. At those other points when Gregg reported that he was neither motivated to be reading not feeling connected with the story, he explained that he was feeling either irritable or quite tired. Finally, I found that Gregg maintained a fairly cheerful profile while reading the novel, guarded at times about the reasons for his feelings, and open at other times.

Gregg's ability to project himself into the story was found to be a particularly strong characteristic of his reading behavior. In addition, regardless of his motivation or mood state, he was able to feel a relatedness to a character or situation. In many of his narrative accounts, he expressed the shyness many early adolescents feel, as well as their desire for companionship, imagined himself as one of the characters, felt compassion for various characters, and expressed hope for a character's future.

Summary of the Book

Gregg's summary of the book was rather broad and general but captured the major theme of the story. His focus in the summary was on Will's emotional growth, and Gregg's perception that with this growth came confidence and a strong sense of self.

> Good-Night, Mr. Tom was a book about an abused child and his relationship with a new town and guardian. With Tom, his new guardian, he learns and grows into more of a normal child. He catches up in his education, not to mention emotional stability. At first he was shy and withdrawn because of what his mother had done to him. And now he has a good opinion of himself. He's stable and can talk to people and wouldn't care what you said.

His focus on Will's growth confirms an earlier finding that Gregg was at that stage of his development when his sense of self in relation to others was at a critical point.

With regard to whether or not he would recommend the book to others, Gregg wrote, "I would recommend this book to a person who I knew liked reading emotional stories." The question is, did Gregg enjoy an emotional story such as Good-Night, Mr.Tom? He wrote, "Yes, I did because it brought on strong feelings in me and kept me interested most of the time." He compared Good-Night, Mr. Tom with his favorite book, Dandelion Wine, explaining that "Dandelion Wine was also a book which dealt with growing and feelings."

Reaction to Completing the Experience Logs

Gregg's description of his reaction to completing the log entries was very positive, detailed, and demonstrated once again his ability to reflect on his own thinking processes. He wrote:

> Although the log sheets were in a way annoying, because of the fact that it chopped up the reading, I felt having the chance to do something new, other than a book report, was rewarding and refreshing. I felt that the log sheets were a refreshing change from book reports, instead of my having to do some art work or cover, the log sheets allowed me to express pure thought. I enjoyed that part. I felt I also learned something from the log sheets. I used to think I was never involved in reading, my mind wandered, and that is why I didn't really like to read. Instead, I discovered I would be involved when I started reading, but as time dragged on or went slowly, I lost interest. I realized that when I could really relate to a situation, I'm really involved. It actually does get you more involved in the book because you're doing it as you're reading, even though it's a pain when you have to stop and fill out logs. It makes you more

> involved because you have to know what's happening. When you're doing a book report, you just read the book and pick up the details (I just skim it) and fill in the rest of what you think is there. I first thought when you told us about the study that I'd have to answer 'What do you think the character is like?' instead of what am I personally thinking or emotions. These log entries were more of a thinking and emotional process.

I was most intrigued during the oral interview with Gregg's account of how he went about completing the logs. He clearly thought through each of the questions, testing his own "gut" reactions against what he thought I wanted. Fortunately, he chose to write what felt appropriate to him. When I asked him how he went about answering the first question on the log entry about what he was thinking, he responded:

> I'd stop the book and freeze everything I was thinking. I'd get my log sheet, open it up, write exactly what I was thinking word for word. It was hard to do. I'd go straight to #1. It was hard to get a true feeling. I'd think, "I should write this" and I'd say "Oh, no," and then I'd look deeper. Sometimes I'd think "I think she'd want me to say that, but I'd write what I was really thinking."

Gregg also developed a unique and systematic strategy for rating his moods.

> I looked at each one. For alert and drowsy, I'd know if I was awake, otherwise I'd feel weak. If I'd feel weak, I'd feel drowsy too; happy or sad, if I was happy for the character or happy for what was going on in the book; cheerful, if I was friendly and happy, I was cheerful; strong, that's the same as alert; angry, usually not much would cause me anger unless I read something in the book about the characters because I don't lose my temper. Sometimes I'd feel detached from the book because I knew I was thinking a lot about a

> situation that happened in the book. If I could remember every word, and picture it clearly, I knew I was involved. If I didn't want to read the book, that's when I knew I was bored. But if I really wanted to read, that's when I was excited.

In determining whether or not his moods were connected to the story, he explained:

> I don't know how I did this. Obviously, [I knew] if the book affected it. If I was angry, I knew the book caused it. If I was detached (usually if the emotions were different from the feelings from the book), I was tired. If I was tired when I started but involved when I ended I knew it was definitely because of the reading and what happened. Then I'd determine what would make me feel like that. Or I'd think back to the part when I was involved.

A strong characteristic of Gregg's was his ability to relate to the characters or situations. He approached this task rather seriously and explained his technique for identifying his relatedness as follows:

> Usually I'd try to compare. I'd take the situation and I'd evaluate it quickly. I really took a lot of time to fill these out. I'd go over whether I could relate to a character. Then I'd think of what situation I've been in that would make me feel like the character, and then I'd think if it was similar, or not similar at all.

I questioned Gregg a little further on this point to see if he was aware of a sense of relatedness to characters or situations when he read other books. He explained,

> I picture myself in the place talking to the people as a character. If you take what you know and it's completely different from the book, then I think you couldn't understand the book. Some of the books I haven't liked [were] probably because I couldn't understand the situation.

Sharing Thoughts and Feelings

As I stated earlier in Cara's case study, sharing thoughts and feelings is central to the meaning of the experience logs. When I asked Gregg if he felt comfortable sharing his thoughts and feelings with anyone, he smiled and told me, "No, not really, I'm an introvert. We did the personality inventories [in his reading class] and I'm exactly what [his reading teacher] Mrs. _______________ is: introverted. I always am now, except I wasn't when I was young." At that point, I reminded him of how outgoing he was when I observed him putting on a commercial in front of his fellow students. "Well," he said, "that's because I'm acting. Introverts are good actors. You just play into what you think a game show host would be - energetic."

As we continued the interview about sharing his thoughts and feelings, Gregg felt that only teachers would benefit from knowing how he thought and felt.

> Teachers would but I'm not sure about parents because sometimes they could care less, sometimes they care. But I'm sure teachers could because then they'd know what books to give you and would plan lessons around what you're feeling.Students would benefit from what they themselves think, but they don't really care what I think. I'd be more concerned about what I was thinking because they're completely different from me.

When I asked Gregg if he felt comfortable sitting in a group and sharing his responses from the log entries, he vacillated

> I don't think so. We're always put in small groups. I don't benefit from being in a group.

> If we discuss why someone felt a certain way, that would be good. But what we usually do in school, we just read it and say "Oh, that's nice; next person." But if you discuss it, others might learn that they're mistaken about what happened and how they feel. You can compare yours with theirs and see if yours is different, and then you can work together.

To summarize, the advantage of completing the log entries for Gregg far outweighed the disadvantages. He enjoyed the change from preparing art-related and summary-type book projects to writing down his own thoughts and feelings. The actual process also helped him to become more involved because he was committed to following the story closely in order to complete the logs. He was also aware of the personal benefits which were derived when he realized that being able to relate to a situation was, at times, highly motivating. Furthermore, at times he grew tired from reading even though initially he was involved. At other times, if he was tired when he began but alert when he finished, he knew it was the story which piqued his interest and got him involved.

Gregg developed a systematic method for answering the questions on the log entries. He seriously concentrated on the task as, even in his log entries, his thoughts seldom deviated from the book. His inclination to respond the way he thought I wanted him to was resolved by hearing his own voice and recording his own thoughts. His moods (affect and activation) seemed easier to identify and were often a reflection of the book. When assessing his moods, Gregg seldom differentiated among the affective and active descriptors. For example, if he was happy, he was cheerful; if he was alert, he was strong. As was noted earlier in the experience log data, Gregg said he felt angry and sad only once, and associated that with what was happening in the book. At one point in the novel (#8) when the majority of the students reported feeling angry and sad, Gregg described himself as feeling in a state of shock, thus, he was neither happy nor sad.

Gregg's state of activation was largely responsible for his not feeling connected to the story at about six points. His lethargy was, in part, attributable to the fact that he often watched television rather late at night, as he had difficulty sleeping, and was consequently exhausted on the following days.

Gregg based his ability to relate to a character and/or situation on first, whether or not he could relate to a character, and, second, if he had ever been in a situation that would make him feel like the character. Visualizing himself in the story as a character also influenced his ability to enjoy a book.

Gregg first told me that he felt rather reserved about sharing his thoughts and feelings with fellow students. Being introverted and not sharing were perceived by him as a part of his personality. The only people he felt who would truly benefit from knowing his thoughts and feelings were teachers. After much thought, he reconsidered his original answer about sharing his responses on the log entries with fellow students. He decided that they could benefit from sharing as it would allow those who made mistakes to learn why they were wrong. The format typically followed in his school experience was to praise others for what they had written about a book rather than exchanging ideas about their reactions to it. The latter was perceived as holding greater promise and would be more beneficial to all concerned.

Reading Background

To become better acquainted with Gregg's reading background, I have drawn from those sources which describe his attitude toward reading, interests and habits in reading, home background in reading, reading performance, and the amount of time he devoted to leisure reading.

Gregg's performance in his 8th-grade reading class (A+) and on the Gates (11.8) demonstrate that he was very conscientious about his school work and quite capable of doing well in reading. One would expect, therefore, that Gregg enjoyed reading and pursued it as an outside interest. Surprisingly, his attitude toward reading and reading habits did not reflect this expectation. Compared to the 24 students who participated in the study, he fell slightly below the average score of 80 on the Estes, scoring 76. In separating out the boys, whose average score was 67, I found that Gregg maintained a somewhat better attitude toward reading than they did. As Gregg indicated on the Estes, he felt very strongly that there was a lot to be gained from reading; books were good enough to finish; sharing books was a worthwhile activity; reading was something he couldn't do without; free reading would teach things. Yet, on the other hand, he felt somewhat strongly that reading was a bore after an hour and that books were too long and dull. He held a somewhat dispassionate view toward the other statements about reading enjoyment, feeling neither one way nor the other. There were some contradictions he made on the inventory which might best be understood and resolved by looking next at his reading habits.

Gregg told me that he did not read many books in his leisure time. He did spend more time reading when he was younger, but "now I concentrate on schoolwork so much that in my free time I like to go out and participate in sports." Even his personal library was rather sparse. "In my personal library, I have books mostly dealing with my baby years. In other words, most of my books were bought for me when I was younger." Gregg visited the library infrequently, and when he did obtain books, they were usually purchased by him or given as presents. His parents did encourage him to read as they were aware that he wasn't reading often. "My parents come right out and say, 'Gregg, why don't you read more.'"

Gregg's preference for reading included science fiction, stories about the supernatural, and historical fiction. Dandelion Wine and Captain Courageous, both science fiction, were the two best books he had read during the 8th-grade and were required reading.

From the picture presented above of Gregg's reading background, it doesn't appear that reading novels was a favorite or chosen pastime. Gregg clearly had the ability to read, but only read what was required of him in school. Having had the chance to reflect on his own thoughts and feelings, via the experience logs, Gregg was able to identify some of the causes for his interest or disinterest (for example, being able to visualize the scenery or himself in the story). Moreover, while he did read more when he was younger, the demands of schoolwork were such that he preferred to participate in sports activities.

Profile Summary of Gregg

Gregg's profile is multi-faceted and reflects many of the layers of thought and emotion which reside within an individual. On the surface, he presented a shy and reserved image; in fact, he was hesitant about sharing his thoughts and feelings with anyone other than teachers. His reading teacher pointed out that Gregg talked more freely to adults than with his peers, as he was very adult in his viewpoints. His sensitivity to the true meaning of productive group exchange illuminates this point. Learning was found to be an important dimension of his life experience, as he was very conscientious about his work, performing well not only in school, but also in academic tasks outside of school as well. In his social life, Gregg valued the contact with peers and sought companionship by engaging in after-school sports and working as a camp counselor; indeed, at various points in his log entries, he focused on and related to Will's shyness and his desire for social companionship.

It was obvious that Gregg was bubbling with insight and self-reflection. Supporting evidence for this finding comes from various sources, including the reading teacher, Gregg's log entries, and the responses he made during the oral interview. His reading teacher described him as being incredibly perceptive, as having insight into human nature, as understanding everything far beyond the literal, and as being capable of making surprising connections and sensitive interpretations -- all of which he shared mainly through his writing. Throughout his log entries, his thoughts reflected her perceptions quite accurately. During the oral interview, his responses were a further illustration of his ability to think beyond the literal and to articulate his own thinking, feeling, and learning processes.

Even though Gregg performed well in his reading class, he did not choose to read literature as a leisure activity. In spite of his mother's encouragement to do so, he stated that the amount of school work required of him was such that he preferred to play outside rather than read in his free time. He did, however, choose to watch television late into the evening, and cited particular characters or situations from these programs as his point of reference when he described feeling a relatedness to people or situations Good-Night, Mr. Tom.

The central question is, "What would one expect the experience of an adolescent reading the novel, Good-Night, Mr. Tom, to be like?"

The first question which addresses the above is, "Was a boy who preferred science fiction, stories about the supernatural, and historical fiction motivated to read Good-Night, Mr. Tom?" Yes, Gregg described himself as being quite motivated to read the novel, especially during the latter half when he either felt excited because of the events which occurred, or because he felt a strong relatedness to a situation. At those points during the first half when his motivation wavered either above or below the mid-point, he reported feeling very tired.

Second, did he experience the novel efferently or aesthetically? Gregg's teacher described him as "having a mix of emotion and insight." Accordingly, Gregg captured the major ideas throughout the story and expressed the insights he gained while reading, typical of the efferent reader who focuses on what he takes from the reading. Gregg did, however, describe himself as feeling emotionally involved with the characters and/or events at about six points; in other words, at these six points his mood states were a result of the story, while at the other seven points, his moods were not. When readers' emotions are evoked while reading, they are said to be reading aesthetically. Gregg's sense of emotional connectedness was strongest when he felt saddened by Zach's death, and when he felt happy that Carrie had won a scholarship. I found that when his mood state was not connected to the story, it was because his external experience superceded this emotional involvement. Thus, in response to the question above, Gregg's reading experience at the thirteen points was both efferent and aesthetic, somewhat of a balance between the two. It should be mentioned that at two points in the story Gregg described himself as "feeling nothing." At one of those points, it was because he said that he "felt too tired to feel anything"; at the other, it was because he felt shock at what had happened in the story.

The third question is "To what extent did Gregg feel a sense of relatedness to a character and/or situation?" Gregg described himself as feeling a sense of relatedness to a character and situation at all but one point, and quite strongly to situations during the latter half of the story. His responses on the log entries at points one through seven indicated that he was personally aware of Will's shy feelings and his desire to have companions; at points eight through thirteen, Gregg recalled experiencing situations similar to those in the story, specifically, to Carrie's receiving a scholarship, Tom's going alone on a train, and losing a close friend or relative through death. Gregg recognized the significance of his feeling a relatedness to a situation and the effect it had on increasing his motivation, or desire to be reading.

The fourth question is, "Were there any notable, consistent characteristics that emerged from the data with regard to how Gregg approached his reading of literature?" First, Gregg's thoughts while reading often centered on his projecting himself into the story, either by visualizing what was happening or by imagining himself as one of the characters. Second, he demonstrated his concern for characters by expressing compassion or hope for them at particular points. Third, he also wondered how a character would succeed after being confronted with obstacles.

The fifth and final question regarding his experience with the novel is, "Where did Gregg choose to read the novel?" Gregg often read alone in his bedroom, sometimes late at night. He described his room as being quiet, although occasionally he heard the sounds of children outside his window, or the sounds from his blowing fan.

The oral interview allowed me to find out whether or not the experience log entries (ESM) were perceived by Gregg as, first, a beneficial means for tapping his ongoing experience with the novel and, second, as a vehicle for discussing his responses on the entries with teachers and peers. I found that with only one exception Gregg benefitted from the experience. The monotony of stopping while reading was expressed by Gregg as the one disadvantage. Otherwise, he stated that the log entries were an enjoyable change from doing summary-type book projects; the process helped him to become more involved because he was committed to following the story closely; as a result of the experience, he realized the impact his relatedness to characters and situations had on his motivation; by reflecting on his physical states, he was more aware of the impact they had on his reading, and vice versa. In his own words, "These log entries were more of a thinking and emotional process."

Gregg said that he felt teachers would benefit from knowing what their students' thoughts and feelings were while reading a novel because then they would know more about what types of books to select for students and would plan lessons around what the students were feeling. Sharing his responses on the log entries with fellow students was not initially perceived by Gregg as being beneficial; he felt that other students wouldn't care about what he thought or felt. After some deliberation, he decided that they might benefit from such an experience as it would allow those who made mistakes to learn why they were wrong.

Evidence has been provided to demonstrate that Gregg truly enjoyed reading Good-Night, Mr. Tom, and that he also learned more about himself in relation to his reading. His reading experience might best be perceived as a balance between the aesthetic and the efferent. At times, his emotions were strongly connected to what was happening in the story, while at other times, his external experience overrode his connectedness. Finally, despite the fact that Gregg was a gifted reader and writer, he seldom chose to read literature as a leisure activity, preferring instead to participate in play or to watch television.

Case Study Analysis
of
Sam

Sam was chosen for the case study analysis for two main reasons. First, I was particularly interested in Sam's case because his motivation and mood states deviated considerably from the majority of the participants, and, in spite of these deviations, he stated that he thoroughly enjoyed the book. Second, his responses conveyed an understanding of the story at a personal and social level, and yet, his emotional and physical states (mood states) were seldom connected to the story.

Sam was described by his reading teacher as an extremely responsible student who excelled in all subjects.

> Sam is a very serious student. He is very conscientious; Sam is kind of an enigmatic boy. I don't know him as well as I know the others. He is always very serious, and he doesn't goof around a lot; or if he jokes around it's always with a straight face. He does have a very wry sense of humor, but he's usually here for business and that's the attitude he takes. He's a thinker, not a feeler. He's intense about his thinking processes; he's not intense emotionally.

When I asked the reading teacher if Sam was enthusiastic about sharing his thoughts and feelings in class, she told me the following:

> Yes, he does. And I think he probably directs a group. He's so business-like, so conscientious, so compulsive about getting the work done that he kind of drives the rest of the group. Sam does not communicate a lot about feelings, though.

During my encounters with Sam, I found him to be very conscientious and thoughtful, rather quiet and observant. The story of how he experienced the novel Good-Night, Mr. Tom reveals some of his thoughts and feelings which move beyond the surface, enabling one to know more about Sam, the adolescent.

General Overview Based on Quantitative Data

In comparing Sam's responses on the semantic differentials with those of the group, I found that he was much less motivated to be reading (see Figure 20) than they were at five points (2, 4, 5, 6, 7). His level of activation (see Figure 21) was also much lower than the others at six points (1, 2, 3, 4, 5, 6). A notable discrepancy was found in how well Sam's moods were connected to the story (see Figure 23) as compared to the other participants. It's clear from the profile that Sam's levels of affect (see Figure 22) and activation (mood states) were not the result of the story (connectedness), but rather from external concerns. In particular, the most salient deviation from the group was in relation to his affect. When the majority of the participants' affect was sad, angry, and/or irritable, Sam's was very happy, cheerful, and/or friendly, and not a result of his reading. Figures 24 and 25 depict Sam's sense of relatedness to a character and situation. It appears that he felt a sense of relatedness to situations at different times than did the group, and that he felt a sense of relatedness to characters

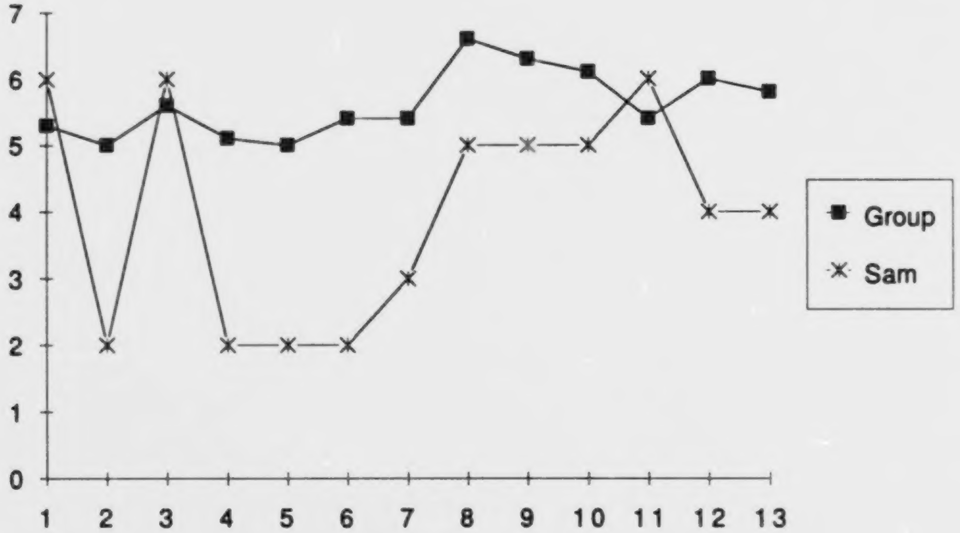


Figure 20. Sam's motivation across thirteen points.

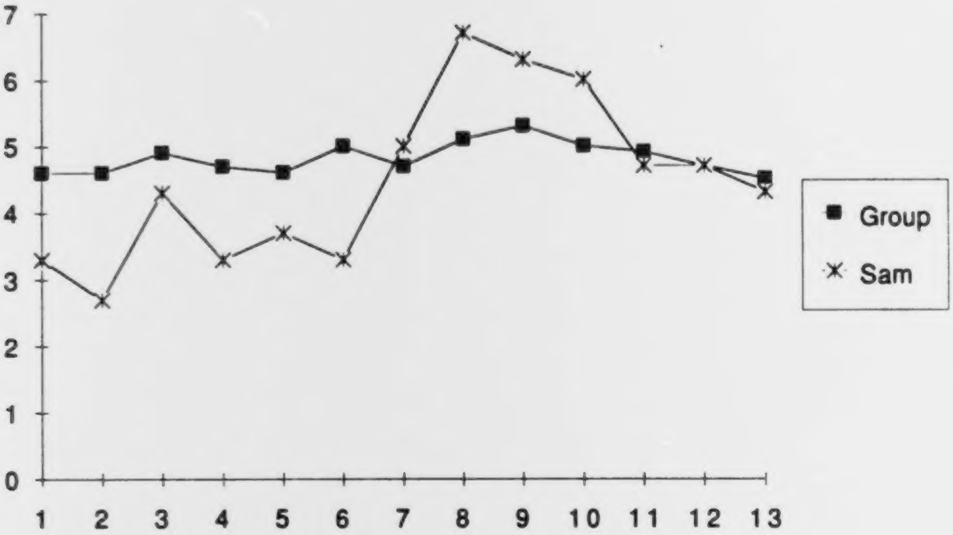


Figure 21. Sam's activation across thirteen points.

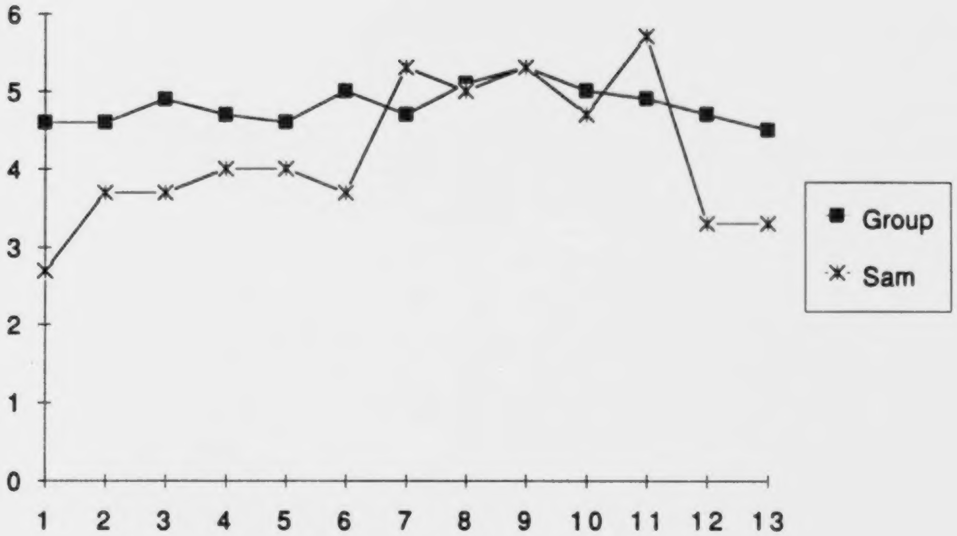


Figure 22. Sam's affect across thirteen points.

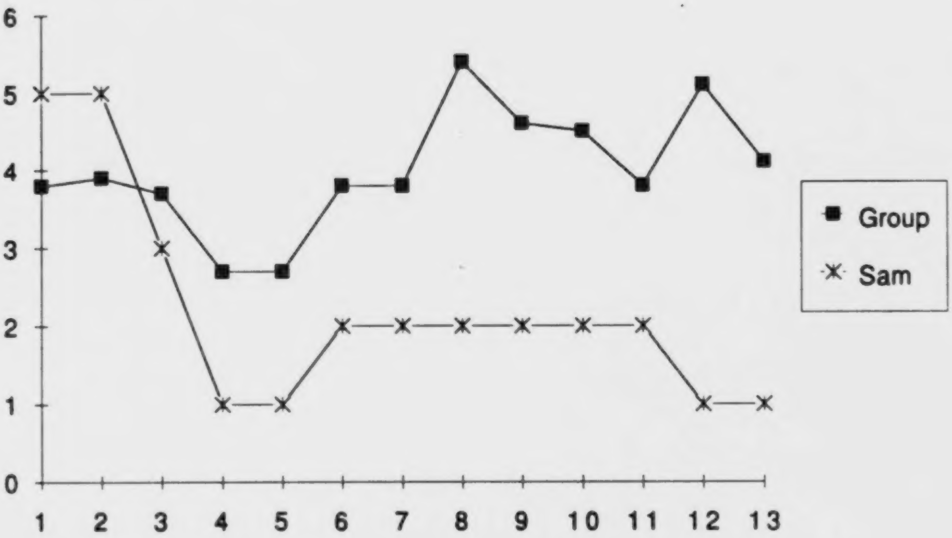


Figure 23. Sam's connectedness across thirteen points.

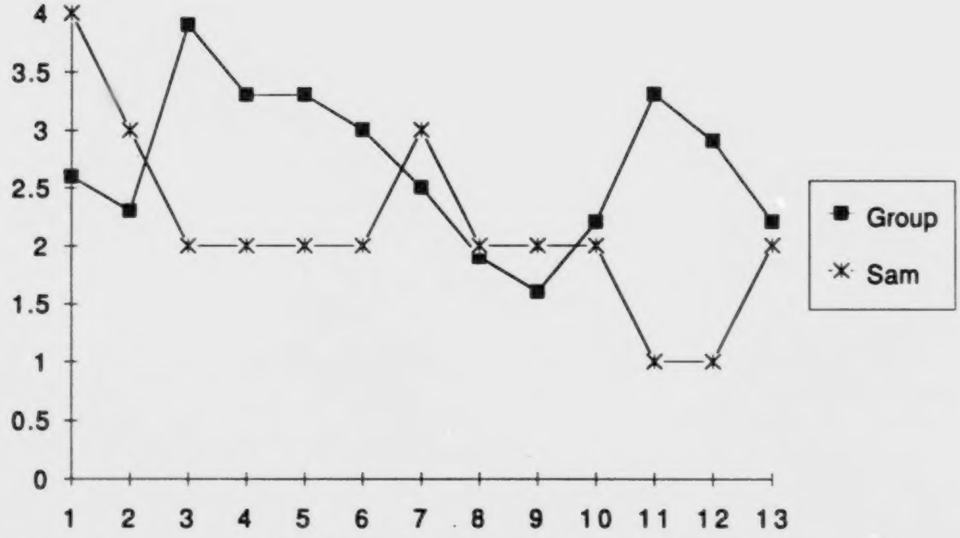


Figure 24. Sam's relatedness to character across thirteen points.

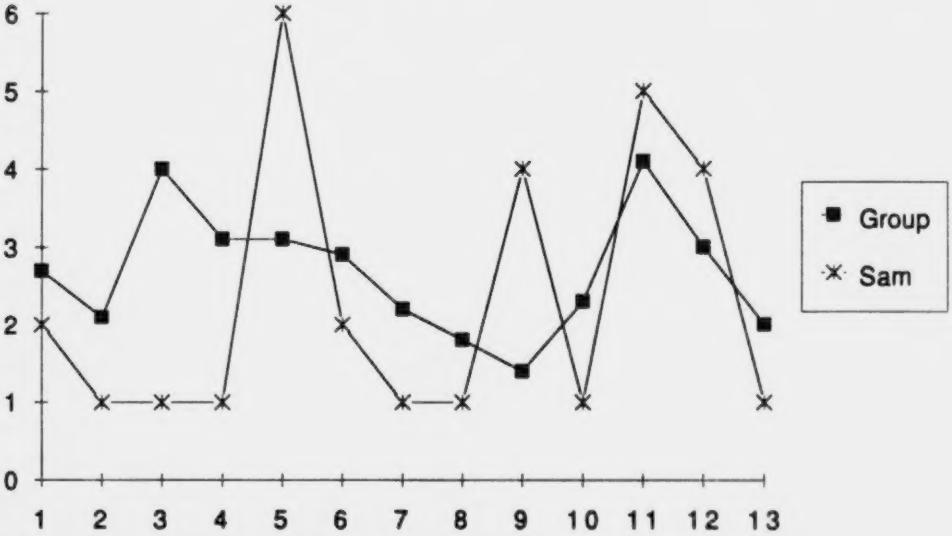


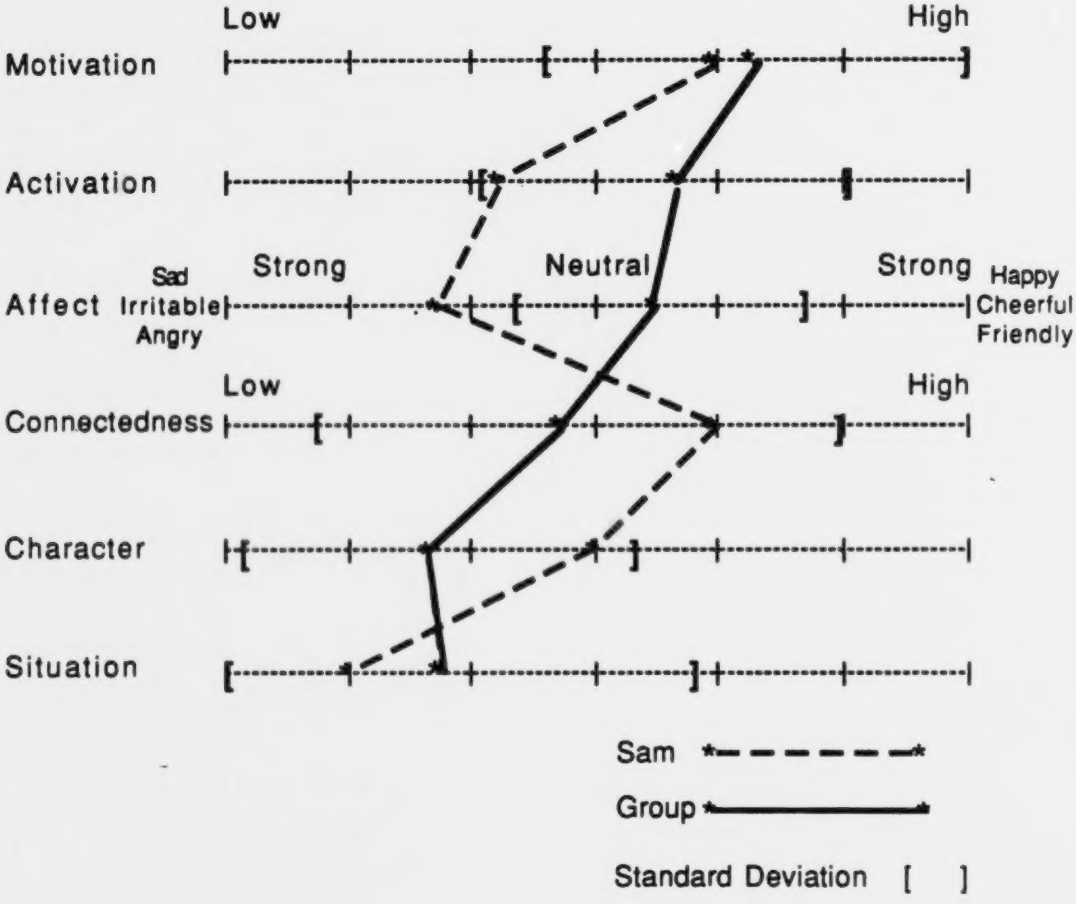
Figure 25. Sam's relatedness to situation across thirteen points.

less often than did the group.

From his quantitative profile alone, it appears that Sam did enjoy the book and, that while his overall motivation was within the mid-range, his emotional landscape was related more strongly to the external context, or concerns outside the context of the novel.

Following is Sam's experience of reading Good-Night Mr. Tom. Imagine as you step into Sam's story, a quiet environment, the occasional presence of other family members, and Sam sitting in a recliner next to the kitchen.

Profile of Response Point One



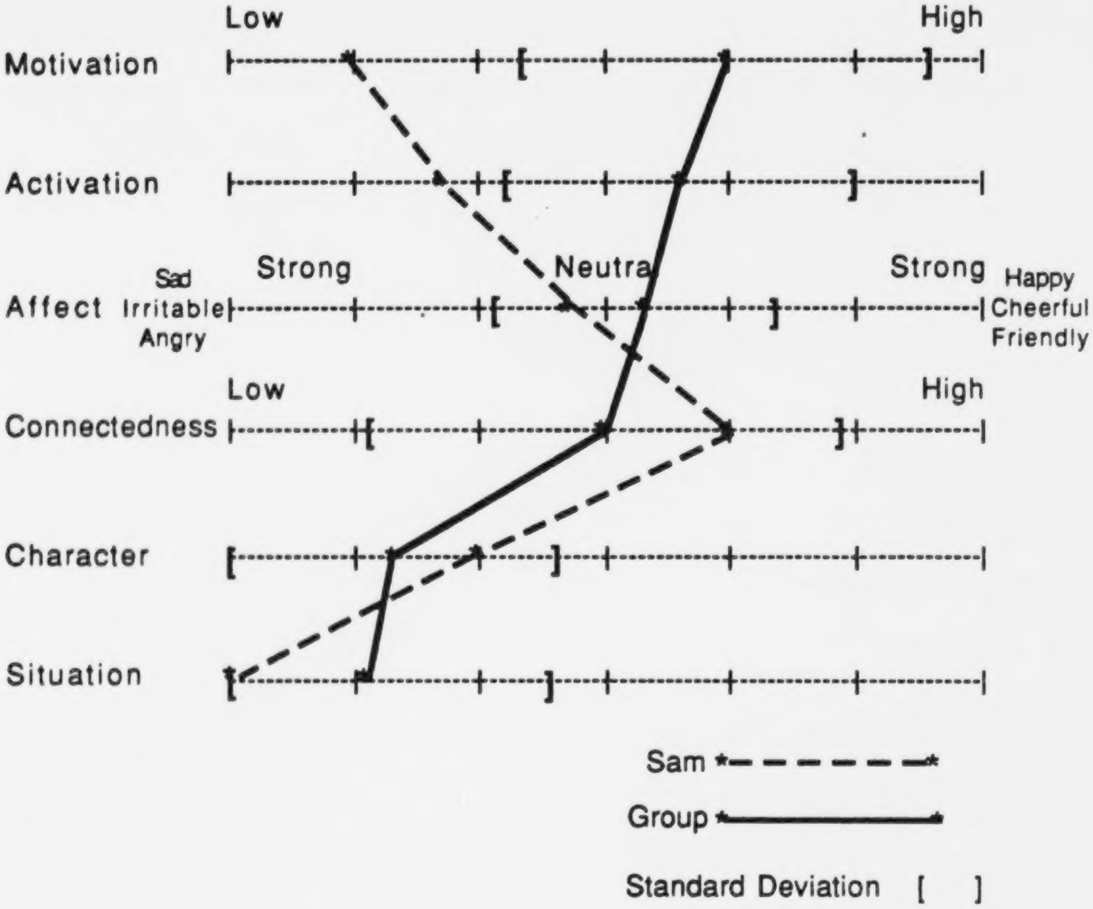
Page 14 "The christening robe had never been worn by his baby son for he had died soon after his mother."

We have come to know in this first chapter a kind and loving elderly man, Tom. Will, a young evacuee, arrives at his door unexpectedly and now Tom must care for him. At the close of the chapter, we see Tom looking at his precious keepsakes, reminders of his baby and wife who had died years before.

It is clear from his narrative responses that Sam was immediately drawn into the story, expressing sadness and anger at how poorly Willie had been treated by his mother. He instantly captured the personalities of Tom and Willie, stating that "Tom is a gruff type of person; Willie is a shy, put-upon child." Sam was also able to see beyond Will's shyness and described Will as "being a perfect gentleman at age eight." Why, then, he wondered, did Will's "mother still beat him mercilessly?"

Sam felt from the start that he would enjoy the book, describing himself as highly motivated, and stating that "I have read books about unfairness, the beating of children and the such. They are some of my favorite books." From all of the above statements, it appears that Sam was sensitive and caring when others were mistreated. Perhaps his identification with Willie's shyness and gentlemanly behavior had also created a greater sense of compassion for the character, Will. "Willie reminds me of myself at age eight. I was very shy and acted in much the same way he did."

Profile of Response Point Two



Page 33 "Willie cleared his throat. 'I ain't got no friends.'"

At this point in the story, Tom is writing a letter to Will's mother, assuring her of Will's safe arrival. Will expresses fear that Tom might say that he, Will, has been bad. Tom also discovers that Will can not read or write and consequently had no friends back in London.

Point Two

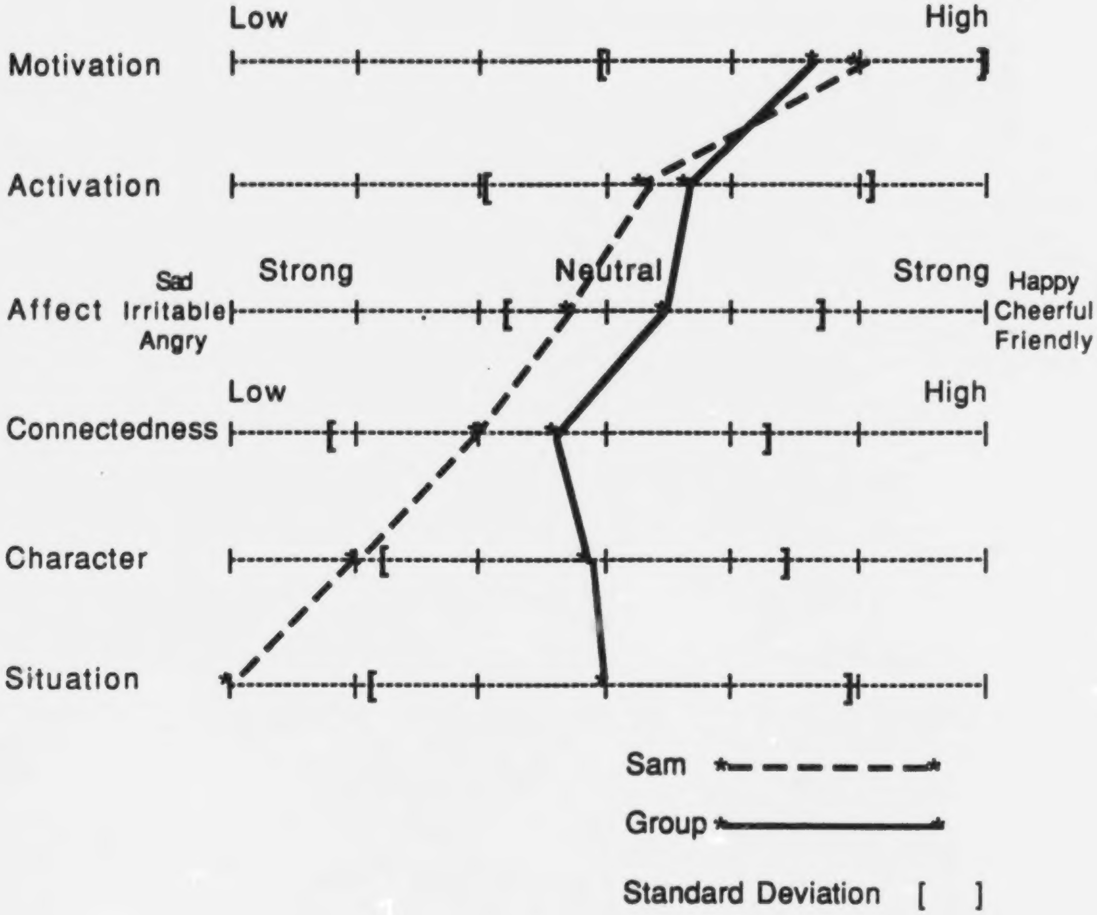
Page 33

There was a dramatic downward shift in Sam's motivation. Noteworthy was the time of day at which he was reading (10:30 p.m.). He was feeling quite drowsy, weak, irritable, and bored. His moods, for the most part, were related to the reading. It was clear that he would rather have been doing something else. He attributed his moods to feeling tired, but I'm not certain if the act of reading made him tired or he was tired before he started reading. I would guess that his feeling tired was exacerbated by the reading, given the time of day. Sam typically read between the hours of 6 p.m. and 9 p.m.

In spite of his exhaustion, Sam was still able to draw inferences about the character, Willie, stating that "Will is a thin, abused child who is a perfect gentleman. Because of, or in spite of that, nobody liked him before."

Sam also recognized a slight similarity between his father and the character, Tom. He stated, "My father is somewhat like Tom, being gruff and laughing on rare occasions."

Profile of Response Point Three



Page 74 "Even his mum said she only liked him when he was quiet and still. For her to like him he had to make himself invisible. He hurriedly put the earth on the shelter."

Will meets Zach who is very friendly and outgoing. Zach has volunteered to help Will fix the Anderson (a make-shift hut). While conversing, Zach tells Willie that he likes him, something no one before had ever told Willie.

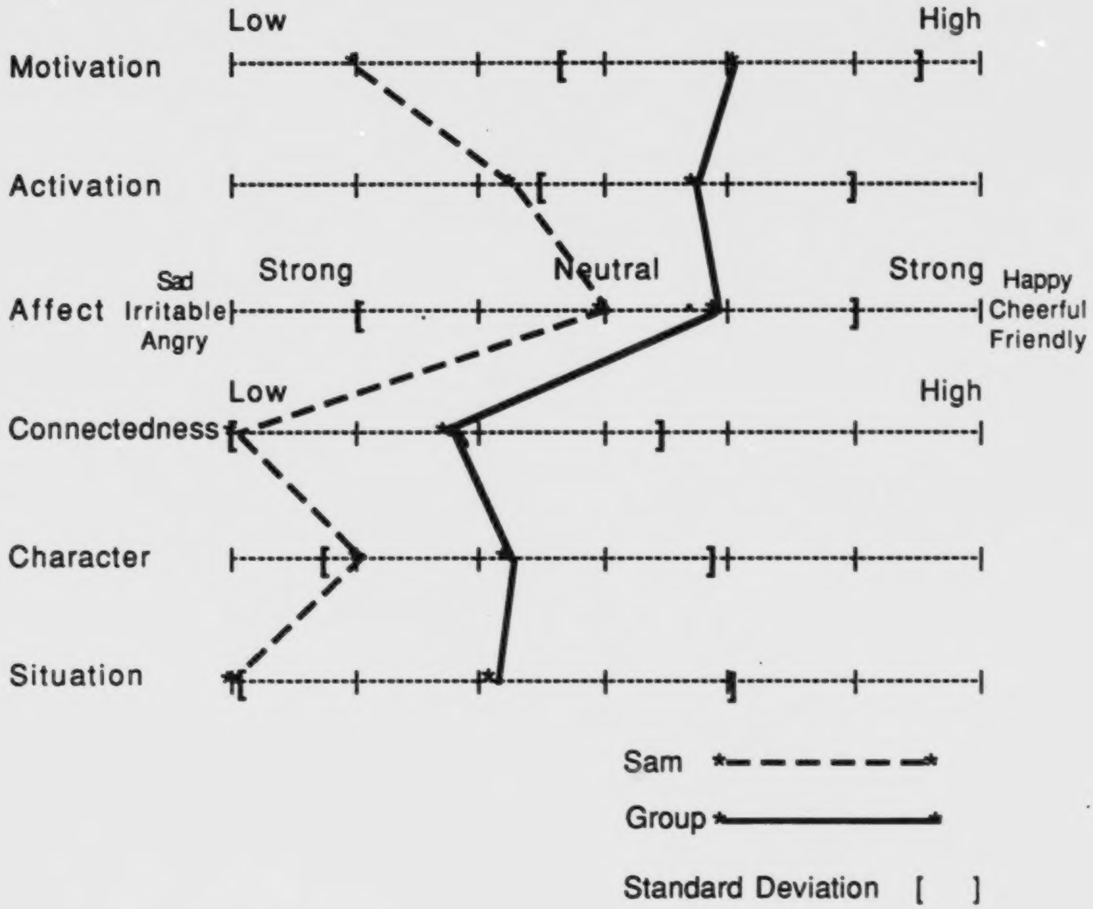
Point Three

Page 74

At this point, Sam said that he felt quite motivated to be reading. He also described himself as being quite angry, and, yet, somewhat cheerful. He revealed that the feelings of anger were directly related to the events in the story, and he expressed a strong opinion regarding Willie's mistreatment by the mother. "I am angry. Willie's mother doesn't even like Willie? Imagine a small child learning that from his own mother." Suggested here was his own sense of the power of the mother-child relationship. Further, Sam inferred from this that the "mother is mentally unbalanced - a monster." Up to this point in the story, the reader is given a somewhat negative portrayal of Willie's mother as being harsh, critical, and abusive. We haven't yet experienced the mother directly; however, Sam was keenly aware of the awful psychological treatment bestowed upon Willie by the mother. None of the other participants in the study described themselves as being as upset about this situation as was Sam.

Sam recognized his own good fortune in life by stating that he couldn't relate to the situation. "Fortunately, nobody has ever been cruel or picked on me." He did, however, find a likeness of himself in the librarian who he said "was quick to make conclusions."

Profile of Response Point Four



Page 93 "Could you draw me?" asked Zach. "I dunno. I could have a go."

Willie is beginning to feel a sense of belonging with his newly-made friends, although careful to remember his mum's warning that he must make himself invisible if he wants others to like him. Pressed to answer their query about what his interests are, he decides to tell them he enjoys drawing. He even agrees to try and draw Zach.

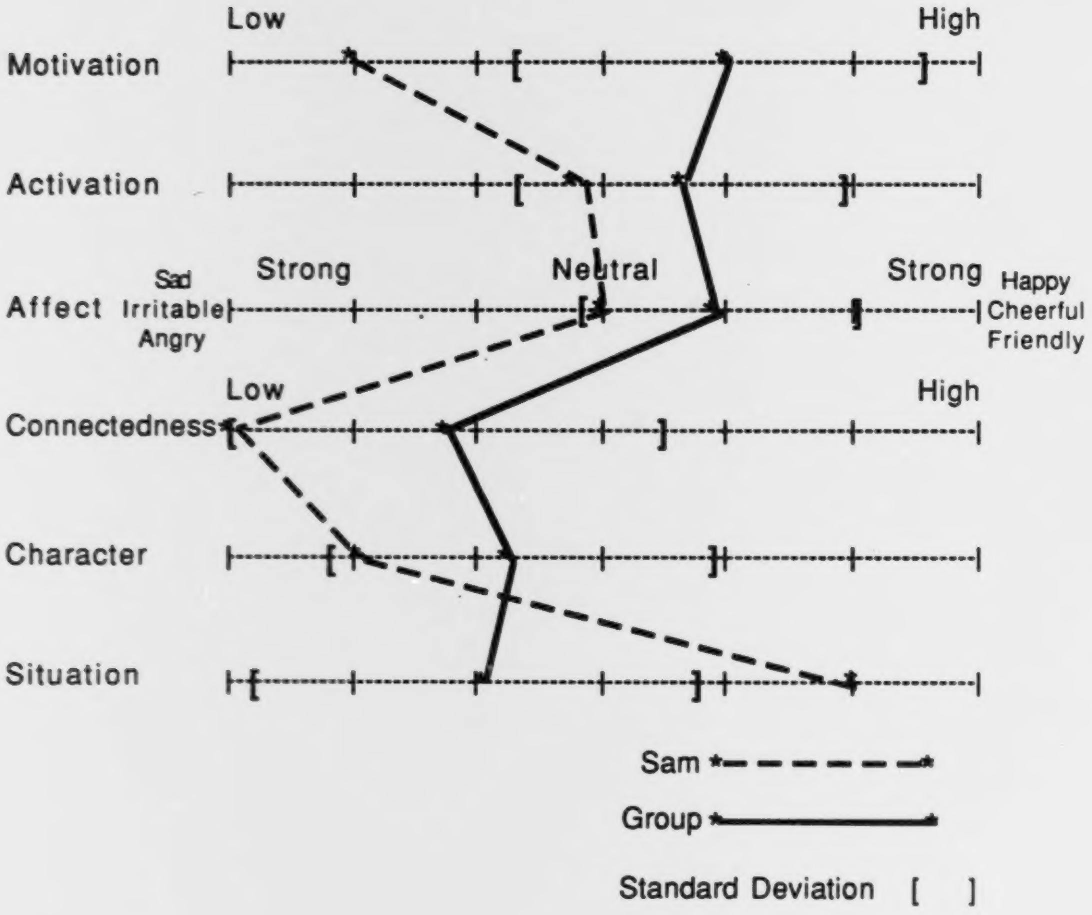
Point Four

Page 93

At this point, Sam was focused on events which occurred earlier in the story, in particular, the awful treatment Willie was subjected to earlier when he lived with his mother. He stated, "Willie has never taken a bath before? What kind of mother is Willie's? Willie's mother should be committed to an asylum. How could a mother do things like shutting up her kid the way she does?" Again, he sensed his own good fortune by not feeling a relatedness to the situation of abuse. "Luckily, I am not so abused." The only reference Sam made to the events around page 93 was in regard to his sense of relatedness to a character. Sam saw himself in Willie when Willie is at a loss for words, and his newly-made friends ask him what his interests are. "I can sometimes be at a loss for words like Will."

Despite Sam's seemingly emotional involvement with the story at this point, he described himself as not really having any feelings apart from feeling tired (9:15 p.m.). He attributed his affective and physical states to his exhaustion. This was further evidenced by his complete lack of motivation to be reading.

Profile of Response Point Five



Page 132 Will asks Tom for permission to have his friends up to his room. "When is it they wantin' to come?" "Fridee." "Fridee 'tis then."

Point Five

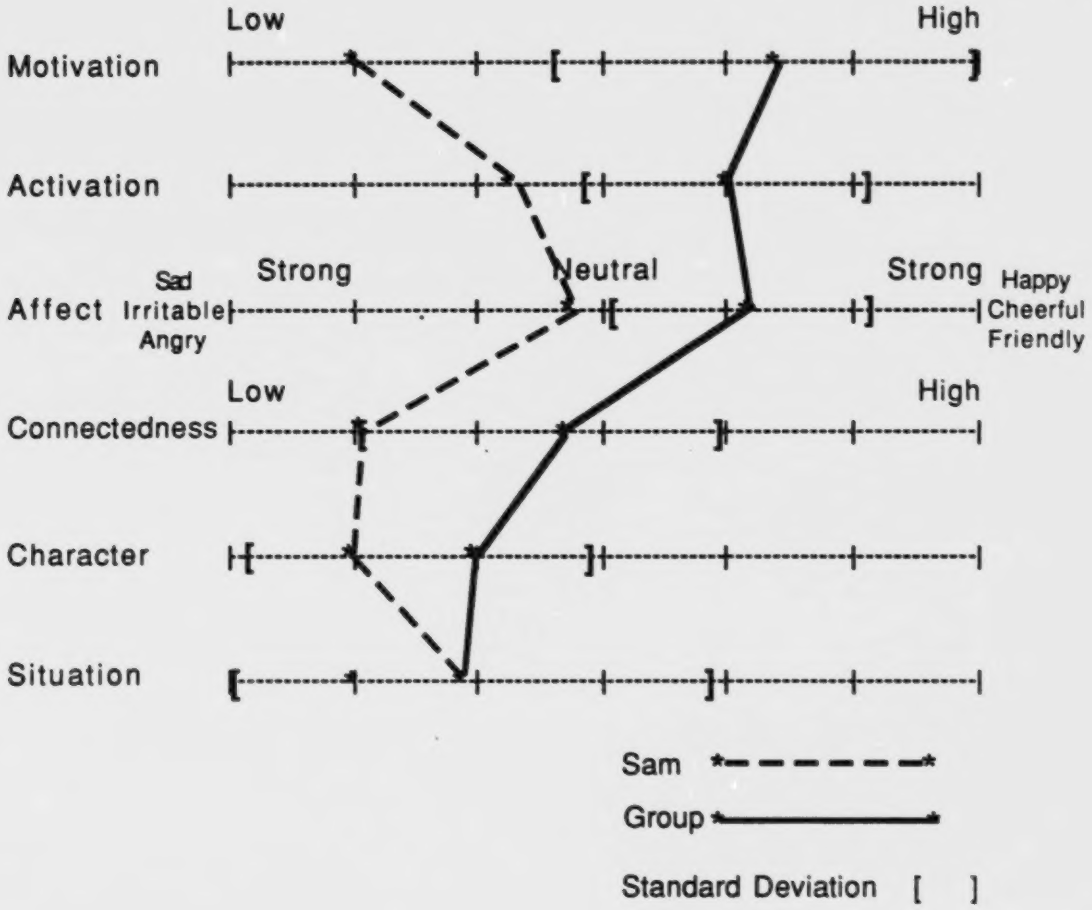
Page 132

At this point, Sam seemed to once again be affected by his exhaustion. This time, however, he attributed his tired state to the book as he indicated that his moods were a result of the reading. He wished very much to be doing something other than reading the book. Unfortunately, he did not specify what it was about the book which made him tired.

The description of what Sam was thinking lacked the intensity of expression or emotional involvement I detected in his earlier accounts of the story. His thoughts were, "Carrie and Zach and the other kids are very playful and completely kidlike." Sam's description of what was happening in the story was rather general and made no reference to the exchange between Will and Tom about having Will's friends spend the night. Sam stated that "Will is, for the first time, coming into contact with children."

The situation in the story of children being nice to Will was familiar to Sam. "I have faint memories; I first came to America and I was thrilled when some kids played with me." I detected the feelings of joy and appreciation Sam must have felt at that time in his life. Sam also indicated that he felt somewhat of a relatedness to Zach who reminded him of a "kid I knew in second grade who talked too much."

Profile of Response Point Six



Page 146 Will discovers for the first time that he didn't wet the bed. "There was no need to wash the sheets that day. They were dry."

Point Six

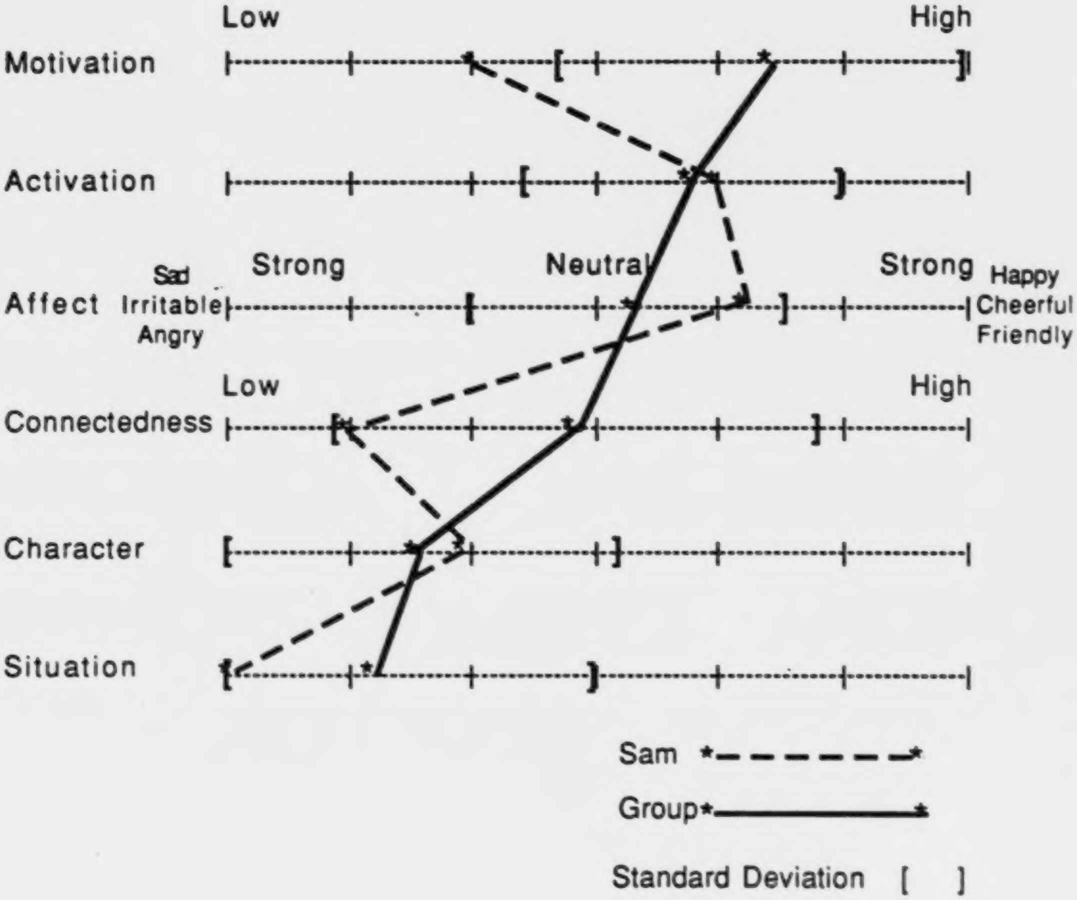
Page 146

It was 8:35 p.m. and Sam referred to his drowsy state at this point as being a result of the time and of the reading. Although he wished quite a bit to be doing something else (probably sleeping), he also felt involved with the book, stating that "it is an interesting book, so I am involved." The only other notable mood was his feeling of irritability which may have been because his brother "is being fussy." He referred to his younger brother a few times as bothering him, and, coupled with his drowsy state, the brother's fussiness was enough to irritate him.

Sam had an uncanny ability to capture the layers of meaning, general and specific, which the story provided. He was focused on Will's growth "mentally and physically," and the fact that Will "is becoming more and more like a little guy." A most striking statement of Sam's was in how he related to Willie. "I always have the feeling that something is different and don't notice it until I come in contact with it."

Sam revealed a keen sense of humor, an almost dry or subtle wit, when he wrote that "George can go to school but he hates it. Carrie loves school but can't go. Murphy's law." This was his response to the question of whether or not he felt a relatedness to the situation. Once again, I found Sam to be a reflective and analytical thinker, observing people and events around him and applying principles of organization to these observations in an attempt to understand his world.

Profile of Response Point Seven



Page 185 Will returns to London to be with his mother. He has just met her at the train station; she is somewhat taken aback at his neat appearance and confident air. "I'm sorry," she said. "I'm not very well, you see, and I'm a bit tired. I wasn't expectin' such a change in you."

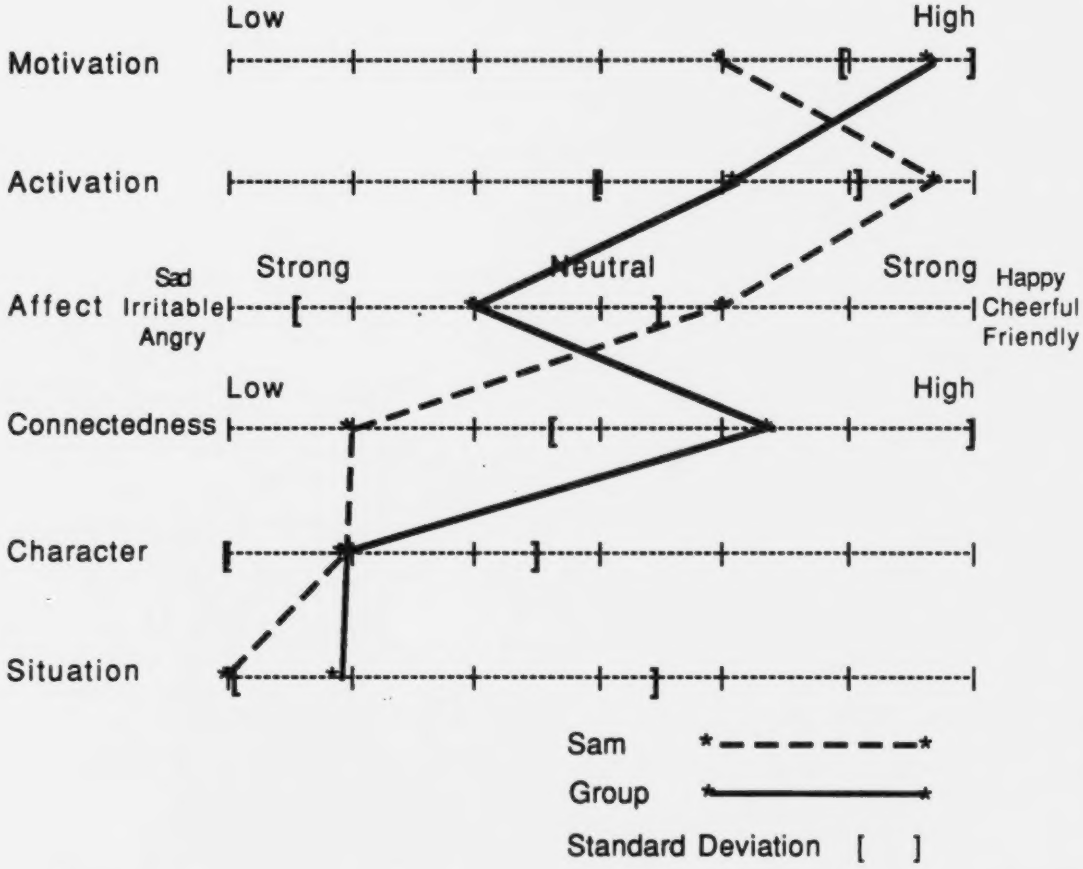
Point Seven

Page 185

At this point, the tone of the story is somewhat ominous, which Sam detected and shared through his thoughts. "Trouble is brewing. Will's mother must have something very peculiar going on." This foreshadowing was conveyed in a later statement when Sam wrote, "I am a little involved because I have the feeling something will happen." I sensed Sam's regret and apprehension regarding the reunion between Will and his mom when he described what was happening in the story. "Will is finally adjusted, but his mother wants him back in London." Sam was also aware of the growing closeness between Tom and Will, and how difficult it must have been for Will to leave him. "When I have to leave a place that I am reluctant to leave, I would feel exactly like Tom or Will." The verb tense in this statement switches from present to conditional thus it is unclear whether Sam had had a similar experience. Yet, he was sensitive to the feelings of the characters, suggesting either an insight into his own feelings, or an ability to project his own feelings.

Sam's narrative account included thoughtful observations of the events in the story. "Willie is finally adjusted, but his mother wants him back in London." However, his moods were not a result of the story. In addition, I found that he was not very motivated to be reading. He identified himself as feeling alert, cheerful, and friendly. The only indication he gave of why he might have felt as he did was his description of where he was when he completed the log entry. "Bustles and hustles of homeroom are getting on my nerves." It was not clear if "getting on my nerves" meant that he enjoyed the excitement in the classroom, or if he was cheerful because of something else that happened which was not included in his log entry.

Profile of Response Point Eight



Page 197 "He could smell blood. He touched his head and discovered several painful lumps. His legs were sore and covered with something wet and congealed."

Will is filled with excitement, telling his mother about his newly-made friends and the activities with which he was involved. This goes entirely against the mother's belief that Will isn't worthy of friends and her suspicious nature toward people in general. When the mother hears that Zach's parents attend synagogue, she reacts angrily because of her prejudice toward the Jewish people. Will tries to defend Zach's religious background, but mum strikes out by beating him and then locking him under the stairs with his baby sister.

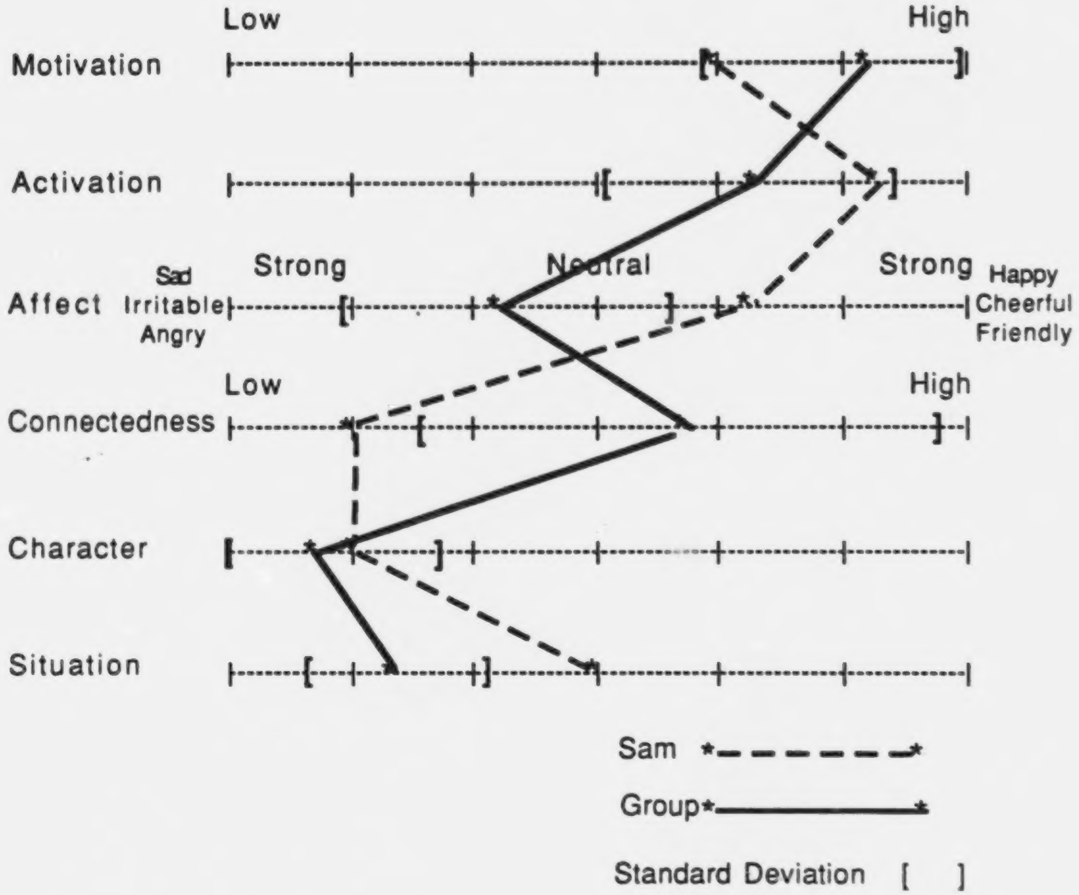
Point Eight

Page 197

At this point, Sam stated that he was feeling very angry with respect to the story and quite motivated to be reading. In the story, Will's mother, Mrs. Beech, has just beaten Will mercilessly. Sam's anger was directed solely at her whom he described as "being sick. She better get help or is liable to kill someone." This anger was set against a backdrop of "watching the World news" just as he stopped reading.

As intense as his anger was, Sam still described himself as feeling happy, cheerful, alert, and strong - a surprising set of feelings given the nature of the story, and also a direct contradiction to how the majority of participants in the study were feeling. Yet, when I stepped out of the book's experience and into Sam's, I could easily understand the reason for his good feelings. He explained, "I am happy because I was accepted into the ____________ Academy and won $50.00 in a magazine contest." These were two momentous and happy events in the life of a young boy who seemed to take great pride in his success. It appears that Sam's emotions were governed by his own experience, and that perhaps he had the ability to "turn his feelings on and off."

Profile of Response Point Nine



Page 212 "The policeman pulled the torch out of his pocket and shone it into the hole."

Tom and his dog, Sammy, have been searching for Will throughout London. They arrive at what they believe to be Willie's apartment. Sammy locates an awful odor and beckons for Tom to come and see what it is. A policeman, who overhears the dog barking, intervenes and helps Tom break through the door. The hole in which Will is locked is deplorable.

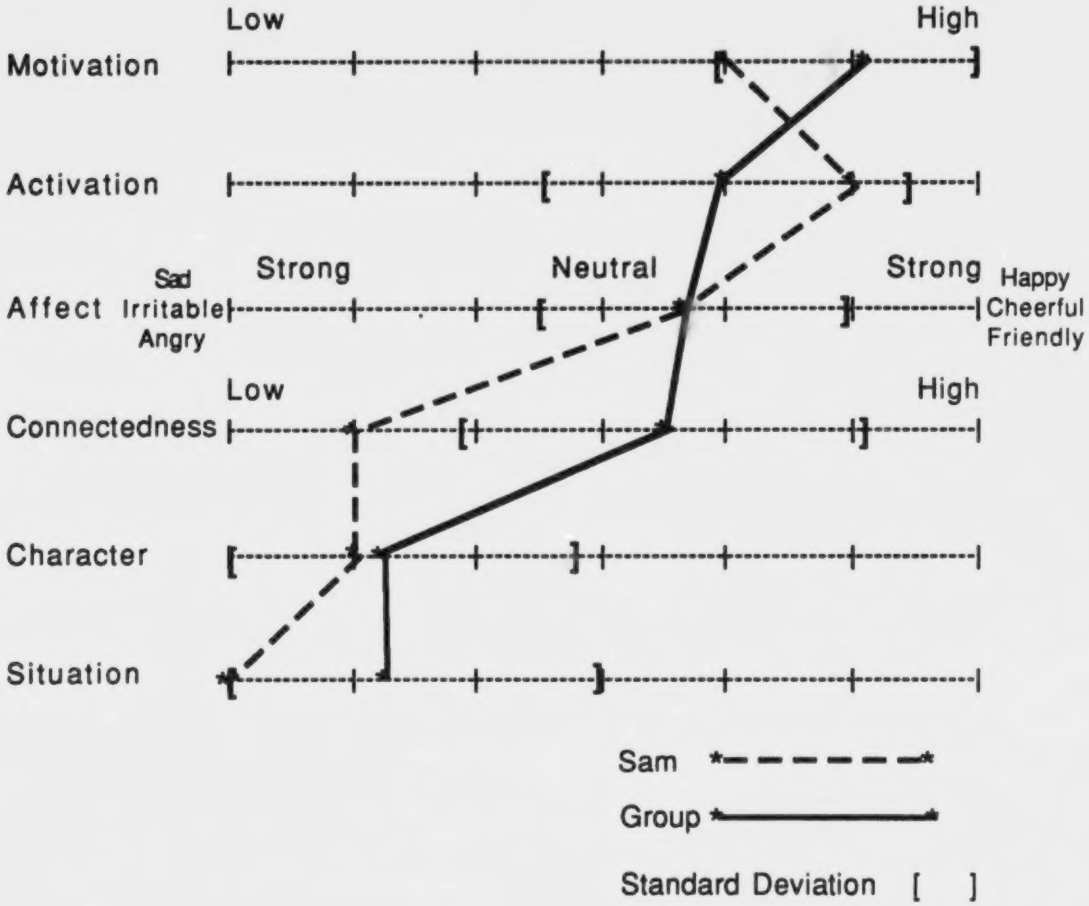
Point Nine

Page 212

It was an hour later and Sam's earlier feelings of joy still persisted as an integral part of his experience, again transcending the experience of reading the book. The story is at a critical turning point in which the reader is being held in suspense regarding the rescue of Will by Tom and the warden. Despite Sam's residual good feelings, he was still able to imagine the apprehension and hope Tom must have been feeling at this point. Two responses support this inference. First, Sam wrote, "Mr. Tom goes to London to look for Will. Now it seems he is on the verge of finding him"; second, he related to the situation and wrote, "I have always experienced the feeling of looking for something and then feeling expectant when I'm on the verge of finding it."

Sam's feeling of anger toward the mother was again recorded on the mood rating chart and expressed through his thoughts. "Will may be dead or close to it. His mother probably did it."

Profile of Response Point Ten



Page 230 "Tom nodded again, waved good-bye and strode firmly down the street, wanting desperately to run or look behind and not daring to do either."

Prior to this point in the story, Tom had brought Will to the hospital for proper medical care. The hospital authorities refuse to release Will into Tom's care even after Will's condition improves. In addition, the doctors propose treatments for Will which Tom opposes. Tom disregards the hospital's orders by escaping with Will.

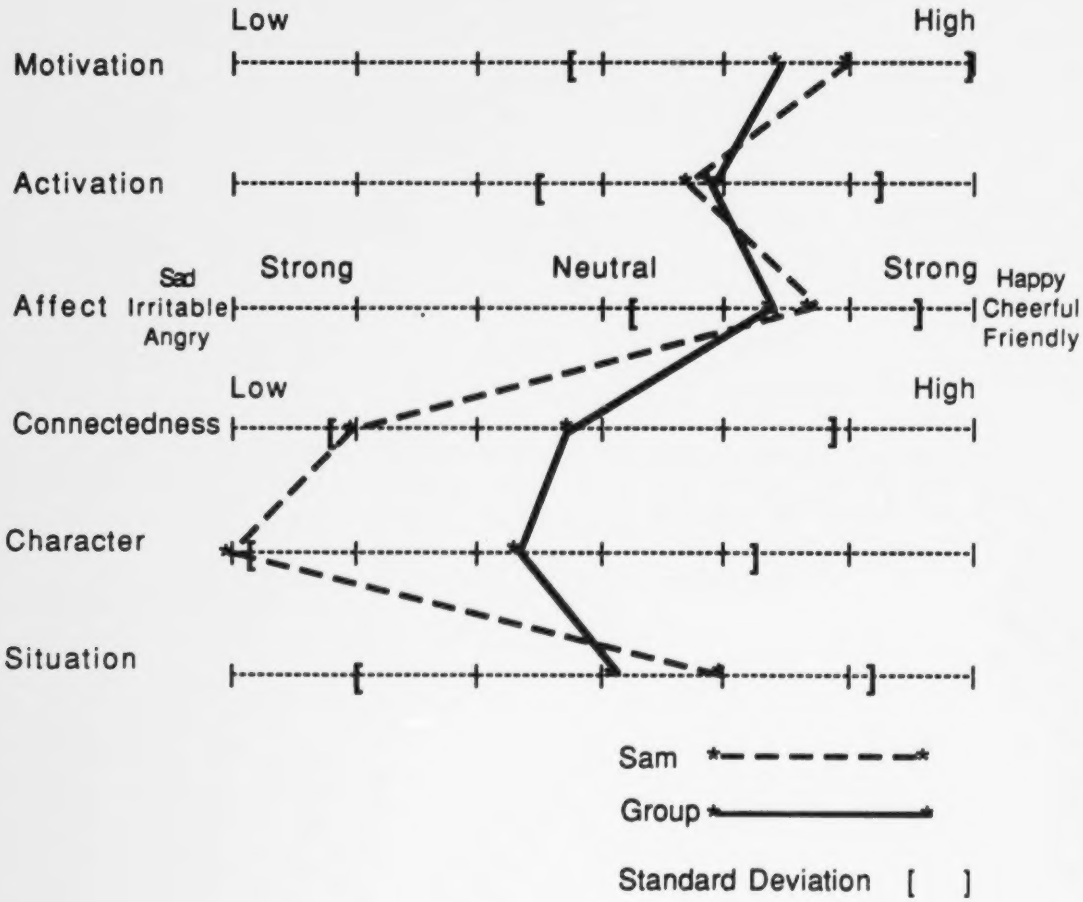
Point Ten

Page 230

Sam did not describe the major event which occurred at this point in the story. Moreover, his written thoughts across the log entry at this point were not connected to one another, thus making it difficult to understand why he experienced the story as he did. He identified himself as still feeling happy and cheerful from earlier, and also very angry at Mrs. Beech. He repeated an earlier sentiment regarding Mrs. Beech, saying that "she needs major help."

From his written accounts, Sam indicated that he was concentrating on pages 212-215 only. None of his comments on the log entry at this point were related to the events which occurred between pages 215 and 230. He wrote, "This book is getting to be sickening. The boy is vomiting for a week. Tom must love Will a lot." In response to the question of what was happening in the story, Sam wrote, "Tom finds Will in the position, place, and condition which his mother left him a week ago." This event occurs on page 212. Pages 215-230 include Tom's encounter with hospital officials, the decision of the psychiatrist to put Will in a children's home, and, finally, Tom's escape with Will from the hospital. Sam made no mention of any of these events.

Profile of Response Point Eleven



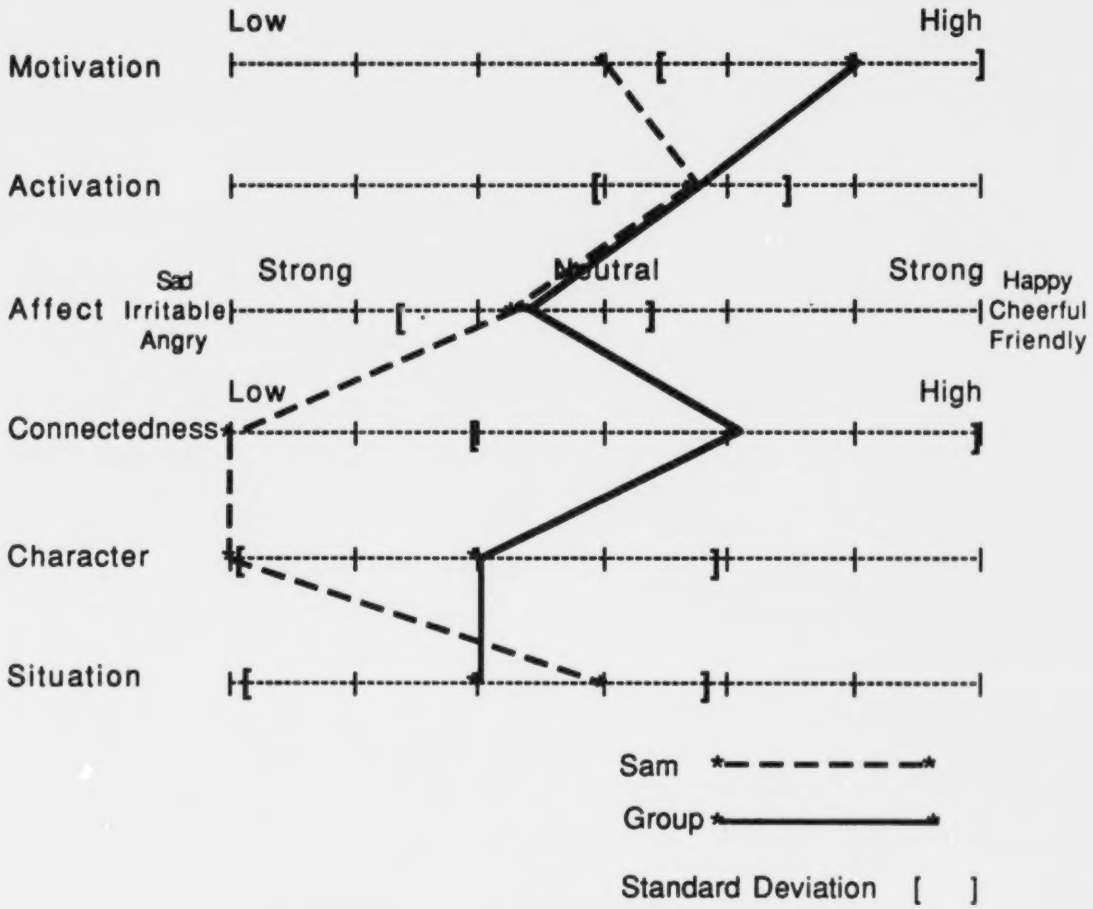
Page 270 Carrie tells Zach that she has been given a scholarship to high school. "I've passed the exam. I got a scholarship. I'm going to be a high school girl."

Point Eleven

Page 270

Sam's first thought at this point was, "This is a peaceful chapter," and he was quite motivated to be reading. His feelings of happiness were not identified as being related to the story but, instead, were probably a result of his earlier good news. The peaceful events he described referred to Will, Tom, and Zach's two week vacation to Salt-in-the-Mouth. Will is very relaxed and happy, enjoying both a sense of freedom and also the feeling of being loved by Tom and Zach. As Sam stated, "Will is feeling free and unencumbered with burdens." Sam recalled a past experience at this point when he felt a sense of relatedness to the situation. "I remember a vacation. We started out in the early morning. I felt the way Will did." Sam seemed to feel relieved that Will's ordeal with his mother was over. I was surprised, however, that Sam didn't mention the fact that Carrie wins a scholarship to high school; Carrie's joy is quite similar to Sam's when he received news that he had been accepted into the academy.

Profile of Response Point Twelve



Page 292 Zach's foster parents have stopped by at Tom and Will's house. "By the looks on their faces, Will guesses that Zach must be dead. In one black moment, he felt his legs buckling up underneath him and he collapsed into unconsciousness."

Shortly after Zach returns to London to be with his parents, news of the bombing in London comes over the wireless. Not only is the tragedy of war graphically portrayed, but the news of Zach's death then brings great sadness.

Point Twelve

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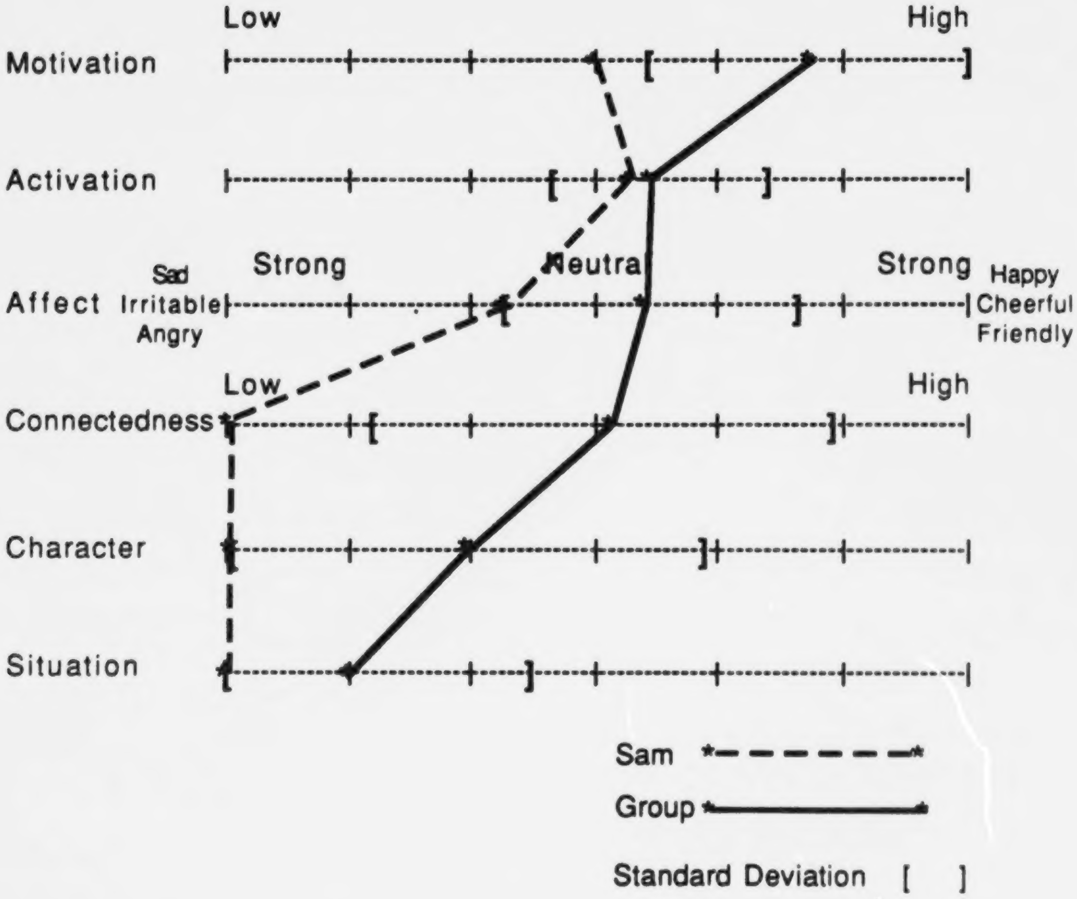
Sam seemed to be aware of the tragedy which beset Will when his friend Zach died. He recaptured the sadness Will had previously experienced in life, only to be devastated again when his friend, Zach, is killed during the air-raids in London. "Will had many terrible things happen to him in his life - his mother, Trudy, his mother's death, and now Zach's death." Nevertheless, in spite of Sam's sensitivity to Will's plight in life, he was only somewhat motivated to be reading, and somewhat irritable and angry. These feelings were the result of external events, or to Sam's own experience, unlike the majority of the participants whose moods were a strong result of the story. He stated, "I am a little irritable and angry with myself because I forgot to turn in an assignment." Sam's sense of responsibility and desire to do well were powerful forces in his life.

Although Sam didn't specify the particular situation in the story with which he was feeling a sense of relatedness, it was possibly when Will refuses to leave Tom to go with a woman who plans to adopt him. Sam sensed Will's desperation at that point when Will decides to run away. Sam wrote, "Once I had to go to Sunday school. I was determined not to go and would run away if I did."

Profile of Response Point Thirteen



Page 301 "'He called me Dad.' And although he was overwhelmed with happiness, the tears ran silently down his face."

This event marks a major turning point in the story. Will has been wrestling with his memories of Zach, experiencing feelings of rage, followed by sadness, and then acceptance. As he works to resolve his loss, Will finds that Zach's spirit of determination has become a part of him. Tom has shown his love for Will in many ways, and his support for Will throughout his period of grieving is additional assurance that Tom truly loves him.

Point Thirteen

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At this point in the story, Will is spending time in the woods with his artist friend, Geoffrey, to grieve Zach's death. The tone of the chapter is somewhat sad, and conveys the compassion that one friend can feel toward a grieving friend. Geoffrey helps Will through the grieving process by having Will draw a picture of a friend of Geoffrey's who died in the war. Will then learns that Geoffrey perpetuates the memory of his old friend by using his pipe. Thus, Geoffrey served as a catalyst, just as Sam had described him. "Geoffrey reminds me of a lady I knew; sort of a catalyst." Sam summarized the section he had just read by stating that "Will is just accepting Zach's death." Sam also cited a touching quote he recalled having read in the past. He wrote, "I remember I read somewhere that out of sadness forged love." This was such an appropriate and caring statement, capturing precisely the meaning of the exchange between Will and Tom when Will calls Tom, "Dad," particularly after Will's acceptance of Zach's death.

The story was not the reason for Sam feeling irritable, angry, and only somewhat motivated to be reading. He explained, "My brother is pestering me and I am a little irritated because of it." Sam's own external experience again superseded his motivation to be reading and also affected his feeling states.

Summary of Experience Log Data

Below is a summary of Sam's experience while reading Good-Night, Mr. Tom. In addition, I will include those statements made by Sam on the log entries which characterize how he approached his reading of this novel.

I found that Sam's motivation (desire to be reading) fluctuated while reading Good-Night, Mr. Tom. At six points (1, 3, 8, 9, 10, and 11), Sam described himself as being quite motivated to be reading. He was not, however, very motivated to be reading at five points (2, 4, 5, 6, 7). At those times when he wished to be doing something else, he explained that he was very tired and would rather be sleeping. Likewise, Sam's states of activation (alert, strong, excited vs. drowsy, weak, bored) were quite low at many points during the first half of the story, while the trend reversed itself upward during the latter half.

There were also variations in Sam's affect as he read the novel. Between points one and six, Sam described his affect (happy, cheerful, friendly vs. sad, irritable, angry) as being either neutral or somewhat sad, angry, and/or irritable. I found that his feelings of sadness, anger, and/or irritability at two points (1, 3) were a result of what was happening in the story. At both points, he stated that he felt sad and/or angry because of how poorly Mrs. Beech had treated her son, Willie. At three points (2, 4, 5), Sam's affect approached an almost neutral state which he explained as being the result of his exhaustion and not of the story.

There was a sudden shift upward in Sam's affect at point seven, remaining relatively high at points eight, nine, and ten. Notable were Sam's feelings which were quite divided at these three points (8, 9, 10). On one hand, he described himself as feeling very happy and cheerful because he was accepted into the academy and had won $50 in a magazine contest. On the other, he was very angry because Will had been physically abused by his mother.

At points twelve and thirteen, Sam once again reported feeling irritable and angry; however, at these points his feelings were described as being a result of external events in his life. At point twelve, he was upset because he forgot to turn in an assignment; at point thirteen, he stated that he was irritated and angry because his brother was bothering him.

From the above, it appears that Sam's emotional states varied throughout his experience with the story. When he was extremely happy, it was because of important events which had occurred in his life. His feelings of anger, sadness, and/or irritability were, at times, a result of the story, while at other times, were a result of external events. At three points (8, 9, 12), when the majority of participants in the study were upset because of what was happening in the story, Sam was only partially saddened and/or angered (points 8 and 9), and was feeling angry and irritable because of an external event in his life (point 12).

With specific regard to Sam's connectedness with the story, I found that he described his overall mood state as being a result of the story at only three points (1, 2, 3). He felt the least connected at four points (4, 5, 12, 13), attributing his mood state to either feeling tired or irritated because of his brother. Between points six and eleven, Sam accounted for his sad and angry feelings as being a result of the story, but that, generally, his happy and cheerful moods at these points were the result of external events.

Sam's strongest sense of relatedness to a character was felt during the first half of the story at two points (1, 2). At point one, Sam recalled feeling very shy and quiet like Will does when he first meets Tom. At point two, the character, Tom, reminded Sam of his father quite a bit as his father could be "gruff, laughing on rare occasions." Although Sam reported that he didn't feel a strong relatedness to characters at other points in the story, his narrative accounts at all but three points (8, 11, 12) were quite detailed, suggesting that he was able to articulate even the slightest feeling of relatedness to a character.

Sam's perception of feeling a relatedness to a situation was quite strong at four points (5, 9, 11, 12).

At point five, he had memories of when he first came to America from China and feeling thrilled when some "kids" played with him. At point nine, Sam's description of his sense of relatedness was rather abstract but also quite accurate in terms of being sensitive to the situation. He wrote, "I have always experienced the feeling of looking for something and then feeling expectant when I'm on the verge of finding it." At two points (11, 12), Sam's own past situations were similar to those in the story. At point eleven, he recalled going on a vacation and feeling the excitement as does Will; at point twelve, he remembered a situation in which he wanted to run away, as does Will when he hears of Zach's death.

Despite Sam's motivation (desire to be reading) and connectedness (moods as a result of the story) at any given point, he generally provided accurate accounts of what was happening in the story. In addition, his responses to the question of what he was thinking were revealing and consistent in terms of how he approached his reading. I found that he repeatedly focused his thoughts on his impressions or judgments of the characters' behavior. For example, his judgment of characters was expressed in the following statements: point one - "Tom is a compassionate, gruff person. Will is a shy put-upon child; point two - "Will is a perfect gentleman. Because of or in spite of that nobody liked him before; point three - "Willie's mother is a monster; she's mentally imbalanced"; point four - "The kids are playful and completely kidlike"; point six - "Willie is growing both mentally and physically"; point ten - "Tom must love Will a lot." Drawing from his opinion of the characters' behavior, Sam also anticipated what was going to happen in the story: point seven - "Trouble is brewing. Will's mother must have something very peculiar going on"; point eight - "Mrs. Beech is sick. She'd better get help or she is liable to kill someone"; point nine - "Will may be dead or close to it. His mother probably did it." In addition to the above, Sam applied a metaphor and an adage to two situations in the story. At point six, he referred to Murphy's law in relation to Carrie and George. At point thirteen, Sam wrote, "Out of sadness forged love," referring to Will's gradual acceptance of Zach's death.

In summary, Sam's motivation and mood states were relatively low at several points (2, 4, 5, 6) during the first half of the novel. During these times, he reported feeling very tired. Despite his tired state even at these points, there were times when his anger was aroused. At many points during the second half of the novel, Sam's motivation and mood states were quite strong. He attributed these mood states to external events in his life, although he did state that his anger at three points (8, 9, 10) was the result of what was happening in the story. There were only a few points in the story when all of his moods were described as being a direct result of the story.

Sam seldom felt a strong sense of relatedness to a character; nonetheless, at most points he was able to feel somewhat of a relatedness. At almost half of the points in the story, he did feel a relatedness to a situation.

Sam's recall of the story at most points was accurate, demonstrating his ability to focus on the details regardless of his motivation, mood state, or relatedness to a character and/or situation. Also, one of his approaches to reading literature was quite consistent as he very often expressed opinions or judgments about a character's behavior.

Through these log entries, I shared in the life of an adolescent whom I found to be sensitive, thoughtful, insightful, ambitious, conscientious, and quite proud. He was at times extremely exhausted and unmotivated, while at other moments alert and highly motivated. In reviewing his experience logs, a distinguishing factor was Sam's ability to capture the layers of meaning the story held for him despite his physical and/or emotional disconnectedness at certain points in the story. From this, I concluded that Sam had the perseverance, determination, and interest to set aside his feelings of joy, or, in some cases, exhaustion, to work with and concentrate on the events in the story.

Summary of Book

Sam's summary of the novel Good-Night Mr. Tom was quite detailed; the events were organized chronologically, accurately reflecting the plot of the story.

> Eight year old Willie Beech is evacuated from London in WWII to a small country town where he is taken care of by a Mr. Tom Oakley. Willie is a beaten, thin child of an abusing single mother. While in the country, Willie is not beaten or abused. He meets Zach, another evacuee and becomes great friends. Willie's mother then sends for him. After beating Willie more, she abandons him. Mr. Tom goes to London and finds Willie near death. When a psychiatrist threatens to put him in a home, Will is taken back by Mr. Tom. Then Tom adopts Will. Zach is then killed by bombs in London. After a long while, Will accepts his death.

As I re-read his summary, however, I was most struck by the formality or tone of his discourse. After sharing in his world via the experience logs, I found that his summary lacked the vitality and warmth I had earlier perceived. On the other hand, I have become more cognizant of the potential and value of the experience log, especially its power to invite one to share in the reader's experience. It allows one to hear two stories, that of the child and that of the text.

When asked if he would recommend Good-Night, Mr. Tom to anyone, he wrote, "I would recommend this book to anyone. It is touching, arousing, and sometimes very graphic. Most people like these qualities. The plot is interesting and the characters are very strong." Here, I found Sam's voice to come through with greater sentiment.

Sam compared Good-Night, Mr. Tom with two of his favorite books, 2001 - Space Odyssey Three, and Phantom Tollbooth. He stated that "Good-Night, Mr. Tom is not quite as humorous and 'fun,' but almost as good." He did point out in his first log entry that he enjoyed books "about unfairness, the beating of children and the such" and found them to be some of his favorite books. I am certain, after having read through his log entries and from the teacher's perception of Sam, that by making this statement, Sam was referring to the feelings such books could arouse.

Reaction to Using the Experience Logs

The process of using experience logs as a way of responding to a novel was new for Sam. His reaction to this experience was varied, but, generally, it was positive. He wrote,

> Logs can get to be monotonous when one has to fill out the same log for every section of a book. Although reading any book is relatively simple, the log part takes the most time. To read the book sometimes took less time than to do the log. On the other hand, logs can make the reader become more and more involved. My feelings can be intensified by just writing them down. Then the book can be more stimulating.

When asked how the experience logs compared to other book-related assignments in reading, he wrote that "it's impossible to use these sheets and not read the book, as is the case in many projects."

An oral interview was also conducted (see Appendix A-5) to pursue further Sam's feelings about the benefits and use of the experience logs in a variety of contexts. I was interested in knowing whether or not Sam learned anything more about himself as a result of completing the log entries, and also how he felt about publicly sharing his responses on the log with teachers, fellow students, and/or friends.

In addition to the intensification of emotions aroused by describing his experience while reading, Sam also told me the following:

> 1. It's a good system for following the book. I got to know it better by following it every twenty pages.
> 2. It refreshed my memory by relating to situations.
> 3. I read faster than I thought I did.
> 4. I never really get involved with books.
>
> I'm an outsider and observing it through the author's eyes. The logs helped me get involved because I had to think about how I felt about all this. It's like learning a spelling word. Writing it down helps me more than just thinking of it in my head. It gets in your brain more than just reading it.

His remarks were a testimony to his ability to think reflectively and gain insight about his own learning. In particular, his awareness that "writing it down" helped him more than "just thinking about it" appeared to be a valuable insight.

Sharing Thoughts and Feelings

When I asked Sam if he felt comfortable sharing his thoughts and feelings with anyone, he hesitated, and then, smiling, he said that he did share his thoughts and feelings with his mom as "she just listens to me." Oh, indeed, "she could be obstinate at times," but she always listened to him. The warmth between Sam and his mother also explains why he reacted so strongly to how poorly Willie's mother treated him. "How could a mother treat her son like that?"

The idea of sharing his thoughts and feelings about his reading with friends was not perceived as being that beneficial. "Not too many of my friends are interested in how I feel when I read. It's just not natural to talk about your feelings, you can't easily talk about them. We're all bottled up inside." Earlier in his experience log entries, Sam intimated that his sense of privacy was important to him. For example, Sam indicated that he felt a strong identification with Willie when Willie had difficulty sharing his interests with others. Also, Sam stated that he felt a likeness to Willie when Willie was made fun of because of his gentlemanly behavior and quality of shyness.

Sam's response to the idea of sharing was further articulated when he expressed his reservations about sitting in small groups and sharing his responses on the logs. He first stated that he had a somewhat negative view of the group process because he felt that "fellow students usually fool around and it doesn't always work." By providing structure, via the experience logs, Sam felt there was greater hope for the success of sharing one's thoughts and feelings in a group. He stated, "The logs would help because it's all written down." He explained that his shyness would lead him to reacting differently to situations in a book than would others who "may be loud and raucous." After a pause, he stated that he felt the benefit of such an exchange would be

> abstract, up here in the brain, and one would know more about a person and how he's different from you. It would be helpful because you can gain insight into the personality of this kid because how someone feels at a particular point reflects how he feels in other situations.

Sam's view of the benefits teachers would derive from knowing how students think and feel reflected his perception of and attitude toward the role of a reading teacher.

> A teacher would know what you're thinking; it can show the way you can or can not learn. For example, if you skip over details, it's reflected in the log; then he could practice trying to get into all the details. Teachers are usually objective, but a reading teacher should focus on objective parts, unlike a psychology or sociology teacher. You just need to know the words and understand.

From the answer above, I wasn't certain if Sam understood the full meaning of my question, hence, I restated it. He thought for a few moments and then responded, "A teacher could benefit if he knew the student was feeling terrible, which may affect his ability."

To summarize, Sam expressed both disadvantages and advantages to using the experience logs while reading. The disadvantages were that he felt the logs became somewhat monotonous and repetitive; they were an intrusion upon one's reading experience; they required more time to complete than did the actual reading. At the same time, he noted many strengths of the logs which included the benefits gained by reflecting on one's feelings while reading; enabling one to "know the story better" by following it every 20 pages, helping one recall personal experiences, and becoming more emotionally involved with the story by recording his own experience.

While Sam felt comfortable sharing his thoughts and feelings with his mother, he held strong reservations about publicly sharing them, in part, because "it's not natural and we're all bottled up inside," and, also because he felt shy around others. The experience logs, however, would provide the structure and means for sharing his thoughts and feelings more comfortably.

His perspective on how teachers might benefit from knowing his thoughts and feelings while reading were positive. They reflected an attitude toward the reading teacher as one who was responsible for helping students to learn details in a story and to increase their vocabulary, while also maintaining a certain objectivity toward the students.

Reading Background

It's clear that reading was one of Sam's strengths. He scored 12.+ on the Gates and received a grade of A throughout his eighth-grade year. Looking closer into his reading background provides a more global picture of how he experienced reading. There is no guarantee that because a child excels in a reading course that he chooses reading as a leisure activity. Drawing from several sources, I will describe in a more detailed fashion his attitude toward reading, his interests and habits in reading, his home background in reading, and the amount of time he devoted to leisure reading.

Based on his score (93) on the Estes it appears that Sam had a very positive attitude toward reading. The only statement he strongly disagreed with was that "a certain amount of summer vacation should be set aside for reading." He maintained a neutral view toward whether or not "books make good presents."

When selecting books from the library, as he frequently did, he said that he just browsed, looked for humor and special authors. Also, if I were to look at the shelves of his personal library, he said that I would find mostly fiction, with humor prevalent, and a few 'how-to' books. It seems important to note, however, that Sam revealed early in his experience logs that some of his "favorite books were about unfairness, the beating of children and such." These two extremes, humor and pain, underscore the growing complexity of adolescence as their interests and experiences begin to expand.

Given Sam's reading background, I was somewhat surprised at his response to the question, "Do your parents encourage you to read novels?" He wrote, "No. They think novels are a waste of time. They prefer that I read school books and textbooks." His mother thought reading fiction wouldn't help him much. He said that she liked him to play piano, learn Chinese, and not read novels. He didn't agree with her, however, because he believed that by reading novels, he polished his reading skills, increased his vocabulary by learning new words, and learned about real-life situations, such as the black-out and WWII. Despite the difference of opinion between Sam and his mother, she apparently gave him latitude in his free time, because Sam used the library "to the fullest extent," and read leisurely up to three hours a week. He also said that he used to devote more time to leisure reading when he was younger, but that "now, more homework and less time is the rule."

To conclude, Sam was a very bright boy who had a strong interest in and positive attitude toward reading. He fulfilled his interests by visiting the library regularly and selecting primarily fiction books, with a preference for humor and how-to books. Despite his mother's reservations about reading novels, he continued to read them weekly, delineating the benefits of such an activity.

Profile Summary of Sam

The profile of Sam's case study presented below demonstrates the complexity and depth of meaning Sam brought to his experience. His reading background, the reading teacher's perception, and his experience while reading Good-Night, Mr. Tom, all work together to support this inference. Sam was portrayed as an ambitious and bright adolescent who excelled in the subject of reading. In addition, his reading teacher described him as a "thinker and not a feeler." He approached his school work in reading very seriously and was bothered by students who "fooled around." Further, he maintained a quite positive attitude toward reading and chose to read literature as a leisure activity, despite his mother's reservations about its benefits. Even though his preferences for reading included humor and "how-to" books, he described himself as having enjoyed reading the novel Good-Night, Mr. Tom.

A central question is "What would one expect the literary experience of such an adolescent reading the novel Good-Night, Mr. Tom to be like?"

The first question which addresses the above is, "Was a boy who prefers humor and "how-to" books motivated to read Good-Night, Mr. Tom?" Although his motivation while reading Good-Night, Mr. Tom fluctuated and was generally somewhat high, a consistent pattern did emerge. When Sam described himself as feeling tired or irritated by external events in his life, he was less motivated to be reading; when he reported feeling alert and strong, his motivation was high; when he was sad and angry because of what was happening in the story his motivation was high; when he described himself as feeling very happy and cheerful because of external events in his life, he was also very motivated.

Second, was his experience efferent or aesthetic? Based on his reading teacher's perception of him as a thinker, not a feeler, one might infer that his experience would be efferent. As the evidence indicated, the various dimensions of Sam's mood states were seldom all a strong result of the story. On occasion, he did express feelings of anger toward what was happening in the story, but, generally, his moods were not a strong result of his reading. Sam demonstrated the ability to think reflectively and analytically, and consistently provided thoughtful and accurate details of what was happening in the story. This is very much like the efferent reader who focuses on what he takes away from the reading. It must be pointed out that while Sam experienced a range of feelings during the course of his reading experience, many were the result of his own personal experiences. He did point out that the ESM helped him to become more involved with the book and that writing his responses intensified his emotions.

The third question is "To what extent could Sam feel a relatedness to a character and/or situation?" Sam's sense of relatedness to a character was felt most often at certain points during the first half of the book, but not very strongly during the second half. He felt the strongest sense of relatedness to a situation at all points in the latter part of the story, except when the character, Will, had been abused by his mother.

The fourth question is "Were there any notable, consistent characteristics that emerged with regard to how he approached his reading of literature?" I found that Sam repeatedly focused his thoughts on his impressions or judgments of the characters' behavior. Drawing from his opinions of the characters' behavior, Sam also anticipated what might happen next in the story. There was also a tendency of his to apply figurative language to situations as a means for understanding it.

Fifth, what was Sam's setting when reading the novel? Sam often read in the presence of his mother who was cooking dinner, or with his brother, who often wanted Sam's help with an assignment. He described himself as sitting in a recliner, surrounded by otherwise relative silence.

Sam's responses during the oral interview were further affirmation of his ability to not only think reflectively and analytically, but also to articulate his thoughts clearly. The purpose of the interview was to assess his reaction to using the experience logs while reading a novel, and to explore with him his thoughts about sharing his responses on the log entries with fellow students and teachers. His responses throughout the interview were lucid and insightful.

During the interview, Sam expressed both the advantages and disadvantages to using the experience logs while reading. He felt that they could be somewhat monotonous and repetitive, were an intrusion upon one's reading experience, and required more time to complete than did the actual reading. Nonetheless, the advantages were many and included the benefits gained by reflecting on one's thoughts and feelings while reading. By reflecting on his thoughts and feelings and writing them down, he felt that the "story got into his head better," and, consequently, he became more involved with the story; the log entries provided structure which enabled Sam to "know the story better."

Sam indicated in his log entries that he was shy like the character Willie when in the presence of his peers. Therefore, it was no surprise that he felt reserved about sharing his responses on the log entries with fellow students. He told me that such an activity would not be natural as "we're all bottled up inside." He conceded, however, that the structure of the log entries would provide a format for unbundling those thoughts and feelings. Also, by using this format, fellow students would be less inclined to "goof around," which was how Sam previously perceived group exchanges in his reading classes. An additional benefit would be to learn about how other students with different personalities reacted to particular events in the story. As he explained, their reactions would reflect how these same students would respond to real-life situations.

Finally, Sam did feel that the reading teacher would benefit from sharing with him his responses on the log entries. His first reason was typical of what an efferent reader might provide. "A teacher would know what you're thinking; it can show the way you can or cannot learn; a reading teacher should focus on the objective parts. You just need to know the words and understand." In other words, Sam's main concern was with what the reader would take away from the reading, rather than with how the actual reading process was experienced. An additional benefit he cited was that it may help the teacher to know if the student was feeling terrible which consequently would affect his ability.

To summarize, Sam was a bright boy, who was gifted in reading, enjoyed reading literature as a leisure activity, and was quite capable of thinking reflectively and analytically. His experience while reading Good-Night, Mr. Tom would be best perceived as efferent, although there were moments when his reading experience was aesthetic. This is not to say, however, that he was devoid of feelings during his experience. Rather, he experienced a wide range of feelings, though many were the result of his own external experience. He consistently recalled the layers of meaning imbedded in the story, and characteristically formed judgments of the characters' behaviors. His motivation, or desire, to be reading the story was rather low at certain points during the first half, but was higher during the latter half, each time reflecting more of how he was experiencing his own life circumstances, rather than with how he was experiencing the story.

CHAPTER FIVE

Discussion

After the data were analyzed, I revisited the major writings of Rosenblatt (1978, 1983, 1985) and discovered that much of what I found in both the quantitative and qualitative data reflected her wisdom, insights, beliefs, and observations about the literary experience of adolescents. It is for this reason that this chapter will draw heavily on her work, a summary of which is included below as a preface (Rosenblatt's View of the Aesthetic Transaction) to the discussion of the group and case study data.

The discussion following this preface will be confined to the four major findings that emerged from the data. First, I will restate the major findings from the analysis of the group data, with a particular emphasis on the extent to which the variables of motivation, activation, affect, connectedness, and relatedness to a character and situation were evoked by the novel, as well as the correlations that were established in the data. Moreover, I will draw connections between Rosenblatt's (1978) theory of the aesthetic transaction and what I found to emerge from the group data. Second, I will describe what the literary experience looked like for the case study students when the aesthetic transaction did or did not occur, with possible reasons to explain why. Third, those dimensions of the three case study students' personalities and preoccupations which arose during their experience while reading the novel Good-Night, Mr. Tom will be presented. In the final section, I will include: a discussion of the value of the ESM for the participants in this study; the implications for activities like the ESM as a tool for teaching; and, implications for the ESM in research.

Rosenblatt's View of the Aesthetic Transaction

The ESM was used in this study to describe an individual's ongoing literary experience, particularly one's intrinsic motivation while reading. As was noted earlier in Chapter Two, intrinsic motivation (the desire to be doing only what the individual is doing at the moment) was considered as a primary characteristic of the "flow experience." Specifically, according to Csikszentmihalyi (1975, 1984), when one experiences flow, his thoughts are in no way distracted from the event, there exists a harmony between the individual and the event, and the challenges of the task exist at a one-to-one ratio with the skills of the individual.

A major outcome of this study has been the discovery that the ESM was able to illuminate the reader's aesthetic transaction. In so doing, it was revealed that both the aesthetic transaction and the flow experience shared strong similarities. Johnston and Winograd (1985) similarly find commonality between the two, stating that in both "the self or ego becomes part of the activity, undifferentiated from it" (p. 294). Below I will elaborate on this finding by delineating Rosenblatt's meaning of the aesthetic transaction, and also how the data in this study supports this meaning.

As a way of understanding and describing the dynamic exchange that occurs among the reader, the text, and the context, Rosenblatt (1938, 1983) set forth her reader-response theory of the reading process and, in 1978, her transactional theory. Her theories on both reader-response and transaction are powerful, philosophical statements that have stimulated considerable research and thinking about the reader-text process (see Chapter Two for a more complete discussion). Cox and Many (1989) were the first researchers to actually apply her transactional theory to research utilizing the retrospective data of adolescents from films and literature; yet to date the theory has not been tested to reflect the ongoing reader-text transaction. The focus in the first part of the chapter will be on describing what to Rosenblatt (1978) was the goal of the reader-text transaction, namely the aesthetic experience of readers.

Throughout her book, The Reader, the Text and the Poem (1978), Rosenblatt explicates the efferent and aesthetic stances, referring to them as existing at opposite ends of a continuum. Clearly, the distinction between the two has been of considerable concern to Rosenblatt (1978). The aesthetic experience itself has layers of depth and meaning and is what I hoped to faithfully describe; consequently, I have limited the discussion of the data findings to that description only.

In The Reader, the Text and the Poem, Rosenblatt (1978) devotes a great deal of her discussion to the meaning of the aesthetic transaction. From this, I have synthesized what I believe to be the central concepts she presents to articulate the meaning of the aesthetic transaction. Drawing from this synthesis, I will demonstrate how the definition of the aesthetic transaction has been illuminated in this study and closely parallels the meaning of the flow experience. First, Rosenblatt (1978) states that "The concept of transaction emphasizes the relationship with, and continuing awareness of, the text" (p. 29). The emphasis here is on the ongoing, harmonious process of reading, and implies that merely looking at the retrospective accounts of an individual's reading of a novel does not satisfy this condition. Rather, we must examine the ongoing process which occurs between the reader and the text, with the text and reader being given equal consideration. Second, Rosenblatt (1978) contends that "at the aesthetic end the reader's primary purpose is fulfilled during the reading event, as he fixes his attention on the actual experience he is living through" (p. 27). Here, the focus is on where the reader places his attention, thoughts, and feelings. Further, she writes, "Sensing, feeling, imagining, thinking under the stimulus of the words, the reader who adopts the aesthetic attitude feels no compulsion other than to apprehend what goes on during the process" (1978, p. 26). This definition captures the essence of the aesthetic transaction or the meaning of the qualitative experience. Accordingly, the individual is intrinsically motivated to be doing nothing but reading the text; his thoughts and feelings are evoked or aroused by his imaginings of what has occurred in the reading. The reader is actively engaged in a reciprocal exchange with the thoughts and feelings presented in the text.

Rosenblatt (1978) recognizes that certain external factors may arise which subsequently detract from the potential attainment of the aesthetic transaction. She explains, "The same text will have a different meaning and value to us at different times or under different circumstances. Some state of mind, worry or temperamental bias, or a contemporary social crisis may make us either especially receptive or especially impervious to what the work offers" (p. 35). Also, while Rosenblatt (1978) argues strongly for the attainment of the aesthetic transaction that may arise between the reader and the text, she is cognizant of the varying degrees to which the novel will invite such a response.

> Moments may intervene in a generally aesthetic reading when the reader is more concerned with the information being acquired than with the experienced meaning. Thus parts of the text may in themselves not reward qualitative attention, being introduced to provide the reader with background information...as a necessary foundation for the parts in which the work is to be more immediately experienced. (p. 38)

Thus, I would expect that, at these times, the individual's motivation may fluctuate, and that his emotional connectedness with the story would occur less frequently than it would during a purely aesthetic reading.

While I stated earlier that I am primarily concerned with the aesthetic transaction, it must be noted that the reader's stance (aesthetic or efferent) can influence the quality of the moment. Because one's stance can detract from or enhance an individual's participation in an aesthetic experience, I will include background information about the case study students which will serve to increase our understanding of why the students were, or were not, more inclined to adopt the aesthetic stance.

> Some, perhaps for reasons of temperament or early environment, seem to adopt the aesthetic stance instinctively or intuitively. But perhaps because this distinction has tended to be taken for

> granted, many have never learned to read aesthetically (Rosenblatt, 1978, p. 40).

Group Data

The results from the group data provided a backdrop, or general sense, of how the 24 students experienced Good-Night, Mr. Tom. Two findings from the data that are most central to this study are, first, the degree to which the students enjoyed the book (motivation), as well as the degree to which the other variables of activation, affect, connectedness, and relatedness to a character and situation were evoked across the thirteen points in the novel; and, second, the strength of the relationships that emerged, and how these relationships reflect, in part, Rosenblatt's (1978) vision of the aesthetic transaction.

From the group data, it was found that the students were, in large part, intrinsically motivated to be reading the novel. I discovered from this analysis those moments that were quite enoyable, as well as moments that were less enjoyable. While the students appeared to have enjoyed reading the entire novel, I found that there was greater variability during the first half in their motivation, mood states, and connectedness to the story. Moreover, the majority of students reported feeling a stronger sense of relatedness to characters and/or situations more often at points during the first half of the novel than during the second. It was during the latter half that the students were "steeped" in the story: the majority of the students' motivation was quite high; their feelings and physical states were quite strong; feelings were strongly connected to the story; sense of relatedness to characters or situations was much weaker, yet their capacity for feeling compassion, as evidenced by their connectedness, was quite strong. The reason for the low relatedness probably stems from the fact that some of the events in the latter half of the story (child abuse) were not part of the lives of this group of children. From the group data discussed above, I found that the ESM did, indeed, prove to be a sensitive instrument in its capacity to capture and describe the layers of this experience as it unfolded over time.

By examining more closely the relationships that occurred among the variables, I found that the variables of motivation and connectedness correlated significantly ($p < .01$). This finding stands apart as being reflective, to some degree, of Rosenblatt's (1978) definition of the aesthetic transaction. "Sensing, feeling, imagining, thinking under the stimulus of the words, the reader who adopts the aesthetic attitude feels no compulsion other than to apprehend what goes on during the process" (p. 26). Here, the words "sensing and feeling," as they relate to the desire to be reading, most closely reflect the correlation between motivation and connectedness. In the next section, I will present the thoughts, motivation, and feelings of the three case study readers as a way of further illuminating the meaning of the aesthetic transaction, as well as sharing in their young adolescent worlds.

Case Study Data

Aesthetic Transaction

In the broadest sense, the three students chosen for case study analysis shared certain commonalities; namely, their age, their class status, and their academic achievements. Specifically, they were all young adolescents (12 - 13 years old) who came from similar socio-economic backgrounds; each student not only excelled in all school subjects but also prided themselves in these successes. In addition, their recall of events in the story was most often accurate. The degree to which their response to Good-Night, Mr. Tom was aesthetic, however, varied from point to point, and from one individual to another. At times, the intensity of this experience was similar for the students, while at others, it was quite dissimilar. A strong aesthetic transaction is defined here as those moments when the individual's thoughts were solely on the story, he or she wished to be doing nothing else but reading (motivation), and his or her emotions were a strong result of what was happening in the story (connectedness). I will first describe those points when the aesthetic transaction was found to be very strong and shared in intensity for two of the three students; and, second, those other points in the novel that were experienced aesthetically but were unique to an individual.

The novel evoked a strong aesthetic response from both Gregg and Cara at points eight and twelve, also representative of the majority of the students in the study. At point eight, the author presents a scene in which the main character, Will, discovers that he is covered with blood and bumps, the result of his mother's raging fury over Will's air of confidence and because he had befriended a Jew. The emotional overtones in the story had a strong impact on Gregg and Cara, yet differently for both. Cara's narrative was quite brief and reflected the ambiguity she felt about being stopped at a point in the story when her aesthetic experience was felt to be so strong. She wrote, "I'm scared - I hope he [Will] runs away." She noted that her sad and angry feelings were "because of him [Will] being beaten up." While Gregg's experience was also very strong aesthetically, his narrative was longer and his emotional state was a bit different from Cara's. He wrote, "I'm thinking that Willie is really being abused, and he deserves the better life he had with Tom." He identified his mood states as being neither happy nor sad, friendly nor angry. Instead, he explained, "Because of what just happened I'm in sort of shock so I'm alert, but I don't feel happy."

The second point which evoked a strong aesthetic response from both Gregg and Cara was at point twelve. At this point, the author graphically portrays the tragedy of the war in London, setting it against a backdrop that depicts the warmth and love felt between Zach and Will as friends. The atrocities of the war are felt most directly when news reaches Will that his friend Zach has been killed in a bombing raid. Up to this point, Zach had been a central figure in helping Will develop a positive sense of self-worth. Again, while Gregg and Cara both shared a strong aesthetic response to the story at this point, their narrative accounts were slightly different. Cara described her thoughts as, "Will is always collapsing or throwing up if something devastating happens." In addition, she explained that her feelings of sadness and weakness were directly a result of the story. "I'm so sad that Zach died. He was such a help to Will." Likewise, Gregg felt quite sad about Zach's death, but explained why he probably felt less sad than he might otherwise have felt. "The news of Zach's death has reached me very deeply. If I hadn't had time to adjust to the fact that I thought Zach was dead before I read the last paragraph, I would be more saddened and probably shocked." He also wrote, "I wonder how Willie will cope and deal with Zach's death. I remember sensing something had happened 2-3 pages before. I can relate to how Will felt and grieved over the loss of a person that was dear." Both of these statements also demonstrate the influence of Gregg's literary and life experiences.

The intensity of the aesthetic response across the novel was not as strong for Gregg and Sam as it was for Cara. This does not negate the fact that the novel evoked aesthetic responses for both males over the course of the novel. Nevertheless, the degree to which they shared a strong aesthetic response with the novel was clearly not as strong as was Cara's. Below I will describe the two points when Gregg and Sam singularly "savored the quality of the moment" (strong motivation, strong connectedness, thoughts on story), followed by those moments when Cara described herself as responding to the novel quite strongly aesthetically.

There was one time when Sam's response to the novel would be regarded as strongly aesthetic. At this point, point one, his thoughts were solely on the book. Moreover, he wished to be doing nothing but reading and his angry feelings were a strong result of what was happening in the story. When Sam was stopped at point one, his attention was focused on an earlier event in the story which apparently disturbed him: the author introduces the protagonist, Will, and reveals that Will's mother had often beat him for senseless reasons. Sam wrote, "Tom is a compassionate, gruff type of person. Willie is a shy put-upon child." He stated that his feelings of anger were "because Will is a perfect gentleman at age eight, but his mother still beats him mercilessly."

Gregg experienced a strong aesthetic transaction separate from the other two students at point eleven. At that point, the female character, Carrie, shares her good news with Zach that she passed the test which would gain her entry into the high school, a rare achievement for girls in her town. Gregg wrote, "I'm trying to imagine exactly what Carrie is feeling. To do this I'm thinking of my own scholastic accomplishments. I can feel the excitement Carrie feels as if it were generated through the book."

Noted earlier in this chapter were the number of times Cara expressed a strong aesthetic response to the novel. In addition to points points eight and twelve, Cara indicated at four other points (5, 9, 10, 13) that her thoughts were solely on the book, she wished to be doing nothing but reading, and her moods were a strong result of what occurred in the story. Specifically, at point five, she stated that she felt worried as she had anticipated the character Tom's separation from Will. At the same time, she was pleased that Willie's warm personality was emerging in the presence of peers. At point nine, she wrote very little, indicating through her narrative entry that she hoped the baby wasn't locked in the closet, and that she felt very angry at what the mother had done to Will. At point ten, she was thinking, "Mr. Tom shouldn't have kidnapped Will." In spite of her own feelings of hunger at this point, Cara still appeared to be happy because Will is freed from the hospital authorities. Finally, at point thirteen, Cara's attention was focused on Will calling Tom "Dad." This event pleased her as she stated that "now Will paid Tom back for all he did."

I have presented above a description of what I believe the aesthetic transaction, in a pure sense, looked like when it occurred for the case study students while they were reading Good-Night, Mr. Tom. Again, there were gradations, or varying degrees, of the felt transaction and each individual's perception of his experience was subjective and idiosyncratic; yet, because of the complexity of the undertaking, I have limited the remainder of discussion to a description of those moments when the aesthetic experience was seemingly non-existent, or at best very weak. I shall proceed with the same format as above, presenting the similarities among the case study students, followed by a discussion of those moments when the experiences were unique for an individual.

At point four, neither Cara nor Sam were motivated to be reading and described themselves as not being emotionally connected to the story. Although Gregg was motivated to be reading, his moods were quite removed from the story. Interestingly, this was also the point at which the majority of the students in the group felt the least emotionally connected to the story and the least motivated to be reading. While Cara did not specify why she experienced the novel as she did at this point, Sam and Gregg both indicated that they were feeling a little tired. It is highly possible that the text evoked this response, as the narrative in the story is somewhat devoid of feeling, except perhaps when Will is described as feeling shy in the presence of others. Also, there is little dialogue or action in the preceding ten pages; instead, there is mainly a description of the boys and girls talking in the woods, getting to know Will.

At point seven, neither Gregg nor Sam felt highly motivated or emotionally connected to the story. At this point in the novel, Will returns to London in deference to the mother's request. When Will meets her at the train station, she is taken aback at his neat appearance and confident air. I found that this passage did not evoke an emotional response from either Gregg or Sam. The majority of the students in the study were somewhat divided in their sense of emotional connectedness with the story. At this point, Gregg thought it "strange that mum didn't recognize him at first"; yet he wrote, "Although I feel involved in the story, I'm too tired to feel anything." Sam's thoughts or attention were on his anticipation that "trouble is brewing. Will's mother must have something very peculiar going on." He, too, stated that he was a little involved because he "had the feeling something [would] happen."

Each of the three students indicated that their response to the novel was rather weak aesthetically at separate points: Gregg at point six; Cara at points one and eleven; Sam at points twelve and thirteen. Below is a description of those experiences.

Although Gregg described his thoughts as being on the story at point six, his low motivation and disconnectedness with the story were the result of his exhaustion. He wrote, "I'm just getting tired. Because I'm tired, I can't get really into the book."

At point one, Cara indicated that she was feeling quite angry and drowsy, her motivation to be reading was quite low, and she described her thoughts as, "I'm thinking about how I'm ever going to be able to get up in the morning; that my best friend is annoying and has been asleep for an hour. I'm tired and nervous for tomorrow and I want to go to bed. I'm mad because I didn't get to practice my trumpet." At point eleven, Cara described herself as feeling very motivated to be reading; however, her thoughts were divided between story events and external life concerns, and her moods were quite removed from the story. She wrote, "I hope the counselor doesn't see my flashlight and when did women really start going to high school?" She was sad, irritable, and angry "because one of my friends just told another of my friends a secret but said I couldn't hear. I know it wasn't about me but I'm still mad about it." Peer relations are a significant dimension in the lives of adolescents. Cara's written account underscores this reality and points to the impact of such an experience. Cara demonstrated the strongest capacity for responding to Good-Night, Mr. Tom aesthetically; yet at times her own life experiences took precedence.

In addition to points four and seven described earlier, Sam's response to the novel was rather weak aesthetically at points twelve and thirteen. At both points, Sam's younger brother appeared to be a nuisance to him and detracted from his desire to be reading and his sense of connectedness with the story. Despite these distractions, his written accounts at both points were rather poignant and suggestive of Sam's capacity for feeling emotionally involved. At point twelve, he wrote, "I remember I read somewhere that 'out of sadness forged love.'" At point thirteen, he wrote, "Willie is now thinking of Tom as Dad, not Mister [as] at the beginning of the book." Despite these thoughts, he stated that he still felt irritated and angry with his brother at both points. "I am involved in the book but am also angry at my brother."

I found that the degree to which Gregg and Sam's response to the novel was aesthetic fluctuated, and was perhaps more moderate for Gregg and weaker for Sam. Their responses on the log entry to the question of what they were thinking suggest that they were often concentrating on the story. Gregg's motivation and connectedness, however, were generally higher throughout the story than were Sam's. Gregg explained that at those times when he felt the least connected with the story, it was a result of his exhaustion, or because he couldn't imagine himself in the story. Sam also indicated that he felt tired or irritated at certain points, but a major reason for his disconnectedness at the most highly emotional points in the story was the result of his happiness over winning a scholarship and $50.00 in a magazine contest.

As it has been suggested above, Cara's response to the novel was quite strong aesthetically, and at more points than were Gregg's and Sam's. Gregg and Sam's response to the novel was aesthetic at various points, but such a response was fragile. I was able to ascertain, through the data, some of the causes for the differences among the three. Additional and enlightening information was gathered from their backgrounds, suggesting what the students' preferred stance may have been. First, from the students' summaries, I found that Cara's recall of events was quite accurate, highlighting particularly those that were emotionally-laden; Gregg, too, recalled the major events, although his focus was on Will's emotional growth which was a reflection of Gregg's own self-awareness; in Sam's summary, he included a chronological account of the novel with very little affect in his narrative. Second, in her leisure, Cara typically read and enjoyed emotional books. Gregg seldom read novels, and when he did, they were usually science fiction. Most novels he did read were required reading and he felt that teachers were more concerned with stylistics, characterization, plot, and other literary forms, rather than with how he felt or what he thought while reading. Sam indicated that his preference for reading included 'how-to' and humor books. His mother discouraged him from reading novels as she felt his time was better spent practicing piano or learning Chinese; he did, however, devote a portion of his leisure time to reading. It is highly possible that these outside forces, school and home, may have an effect on how an individual experiences the reading of a novel. For example, given the opportunity, Gregg and Sam did respond to the novel aesthetically; during the oral interview, they both expressed the positive influence of the log entries on their literary experience.

To summarize this section of the chapter, all three students' responses to the novel was strong aesthetically at one or more points. At those points, their thoughts were concentrated on the story, they wished to be doing nothing else other than reading (motivation), and they described their moods as being a strong result of what was happening in the story (connectedness). The points in the story which evoked such strong responses included reading about the effect of the mum's abusive treatment on her son Will, Will's growing comfort with himself in the presence of friends, how badly the mother had beaten Will, Tom's escape with Will, the death of Zach, Will's struggle to cope with

Zach's death, and when Will referred to Tom as "Dad." The extent to which Cara's response to the novel was aesthetic was found to be stronger and more often than it was for Gregg or Sam.

Not all points in the novel evoked a strong aesthetic response from the three students. External concerns of the readers, as well as the literary and linguistic structure of the story were found to be the major contributing factors for such experiences. Personal external concerns included exhaustion, anger at siblings or friends, frustration over not being prepared for school, and excitement over winning scholastic awards. It was also suggested that the narrative in the text at certain points was devoid of emotional content, contained little dialogue, and introduced new characters which, in turn, evoked the slightest of emotional responses. Evidence from the group data also supports this finding.

When the aesthetic transaction is fully operating, it is creative, rich, and provocative as exemplified by the discussion above. Granted, there will be moments when a text does not invite a strong aesthetic response; however, the potential for it does exist, depending, of course, on the text, the individual, and the opportunities for it to occur. The attainment of the aesthetic transaction with the novel Good-Night, Mr. Tom was fragile for both Gregg and Sam, and more so for Sam. External concerns did, at these fragile moments, take precedence over their ability to enjoy the moment." Furthermore, an individual's preferred stance (aesthetic vs. efferent) may very well have an effect on how one responds to a novel.

Personality and Preoccupations

In the previous section, I described the aesthetic transaction as it was evoked between three readers and the text Good-Night, Mr. Tom. Certain characteristics of the three readers' personalities and preoccupations also emerged while reading. Both the personality and preoccupations are actively present as an individual reads and have been defined by Rosenblatt (1983). Accordingly, preoccupations and personality can include one's present preoccupation of thought, social and family influences, sex (gender and sexual awareness), one's age, moral beliefs, and emotional readiness and needs. Certain of these may be tangible and evident through one's responses to a text, depending, for instance, on what is evoked through the text. Nevertheless, one "cannot hope to glimpse many of these factors, of whose import the student most of all will be unaware" (Rosenblatt, 1983, p. 96). The focus in this section will be on those responses which, when taken collectively, characterized certain aspects of the reader's personality; whether or not any of the reader's emotional needs or concerns were raised or satisfied through the reading; whether or not the three readers could transcend remote differences between themselves and the characters and still feel compassion; and what, if any, influence their social and family backgrounds had on their reading.

Personality. Rosenblatt (1983) speaks to the influence of the personality on one's transaction with literary texts. "The import of any work will remain thoroughly personal since it is recreated by a specific personality with its own set of values" (p. 114). There was a general tendency for the case study students to approach their literary experience in a way that reflected certain aspects of their personalities. The author presented a life story, an indirect experience, that stimulated these characteristic responses from the readers. Rosenblatt (1978) draws a similar parallel, stating:

> The evocation of a work of art is itself a form of experience in the real world, one that can be related to other forms of experience. Sometimes what has been lived through is felt to be a version of the real, as in naturalistic fiction. (p. 32)

I was most interested in the pattern of responses that typified certain of their personality traits. The question, then, is what aspects or dimensions of their personalities were compelled and drawn out by the story?

Through the thoughts and feelings they generated in the log entries, the following characteristic personality traits emerged. Cara's transaction with the story was approached with an intensity of emotion; she was easily drawn into the moment and was seldom distracted from the task at hand. Her active participation with the story was also revealed through her tendency to anticipate story events and to empathize with characters. In addition to her emotional involvement during the story, I found that her retrospective account of the novel included details of those events that were emotionally laden.

Gregg indicated throughout his reading experience that he was a reflective thinker, as he often reflected on events in the story as they related to an adolescent's growth. His retrospective account of the novel revolved around the process of Will's development, which was achieved primarily through Tom's nurturance and love. During the oral interview, Gregg once again demonstrated this strong reflective dimension of his personality. At that time, he thoughtfully described the process he underwent while completing the log entries. In addition to being reflective, Gregg often exhibited a colorful and vivid imagination by projecting himself into the story and imagining what the characters were feeling.

A dimension of Sam's personality that emerged rather forcefully was his tendency to form judgments about various characters' behavior. He often made strong statements that were expressions of his opinion, yet he did not at those times distort the meaning of the text. He also drew from his wry sense of humor and sense of compassion at a few points by applying adages or metaphors to the corresponding situations. Moreover, throughout the story and in his summary, he systematically recalled the major events from the story, and, as his reading teacher suggested, was very serious and "business-like" in this task.

Preoccupations. Rosenblatt (1983) speaks at great length about the impact a literary work can have on adolescents. Their wonderings about life, questions about "self" can, in many ways, be satisfied through literature. She writes, "Young people want to read literary works that help them understand themselves and their world" (p. vii). Furthermore, "The adolescent seeks some standard against which to measure himself and derives his sense of them from a great many sources, among which may be literature" (p. 84).

What themes and concerns, or preoccupations, of adolescence emerged for these three individuals as they read Good-Night, Mr. Tom? In all three cases, a dominant theme was their concern with peer relations:

> The self-consciousness of the adolescent often centers about his concern with normality, his size, his height, his weight, his speed in movement, his strength are constantly measured against what is considered appropriate for his age and social group. Temperamental traits are subjected to scrutiny: aggressiveness or shyness, timidity, the capacity to make friends will be measured against some kind of norm. (Rosenblatt, 1983, p. 85)

At the onset of the story, Cara, Gregg, and Sam wrote that they were bothered by Will's sense of isolation from friends. Gregg found it difficult to believe, and even Sam pointed out that because of, or in spite of, the fact that he was a gentleman, Will had no friends. Cara reacted to Will's not having friends by recalling a similar event in her own life. Each reader was also keenly aware of the shyness Will felt when he first meets the children from town. For instance, Cara referred to the time when she felt shy in her gymnastics class; Gregg recalled times when he felt invisible, as did Will, when talking with friends; and Sam remembered when he first came to America and was thrilled when other children played with him.

More often than the other two, Gregg alluded to Will's personal and social growth and, on occasion, projected himself into Will's situation. For instance, he wrote, "I'm thinking how badly I draw [compared to Will] and I feel glad Will found an answer to 'what do you like?'"

Notable were those other instances in the story that seemed to have an emotional impact on the readers and were a reflection of Rosenblatt's (1983) own beliefs and sensitivity to the literary experience. She notes, "Subjects such as 'home,' 'mother,' 'childhood,' 'birth,' 'death,' 'my country,' possess whole constellations of fixed attitudes and automatic emotional reflexes" (p. 97). In particular, the tragedy of Zach's death deeply affected Gregg, Cara, and the majority of students in the study. For instance, the impact of Zach's death was immediate and powerful for Gregg. He did point out that the author had prepared him for the event earlier in the chapter, consequently alleviating deeper pain he might otherwise have felt. Gregg was keenly sensitive to, and aware of, the author's treatment of the grieving process later in the story. "I am also happy for Will because he accepted Zach's death and can go on with his life and face his sorrow." Although Sam did not feel the same impact as did Gregg, he, too, sensed the resolution of the grieving process, stating, "Out of sadness forged love."

Similar to the reaction of the majority of students in the group to the concept of death, Sam reacted quite strongly to the behavior of the "mother" in the story. More often than the other students, Sam was angered by the mother's treatment of Will. He repeatedly expressed this sentiment at various points, disbelieving that a "mother" could be so cruel to her child. Sam had a close relationship with his own mother, describing her as the one person in whom he could confide. Thus, to Sam, it was morally outrageous that a mother would abuse the privilege of such a relationship.

Rosenblatt (1938, 1983) speaks to two other adolescent concerns which were revealed through the data, namely, feminism and sex. First, she writes, "It hardly seems necessary to point out that through literature an extraordinarily broad range of feminine temperaments and a great variety of views of woman's place in society may be encountered" (p. 203). Cara expressed her curiosity about women and school after she read about Carrie's acceptance into high school. "When did women really start going to high school?" Gaining a place in domains once dominated by males was not new to Cara as she was the only female in an all male jazz band.

Second, Rosenblatt (1938, 1983) discusses the subject of sex. She cautions teachers not to deny its presence or importance in the lives of adolescents. "Even teachers who are aware of this preoccupation of youth often tend to evade or gloss over anything in literature that might have a direct bearing on this vital concern" (p. 85). While nothing was ever stated explicitly about sex, Cara projected her own desire for companionship with the opposite sex onto the characters in the story. She wrote, "I was thinking that I wish I was going out with someone and I hope that Willie and one of the twins will go out." As Rosenblatt (1983) points out, "...youth are seeking to adopt adult behavior at progressively younger levels" (p. 85).

The degree to which the case study students could personally relate to characters and/or situations fluctuated, but, by and large, there was seldom an immediate or strong association with either during the latter half of the story, with the exception of Gregg at points eleven (Carrie wins a scholarship), and twelve (Zach is killed in a bombing raid). Nevertheless, it was clear from their written accounts that all three students did feel compassion for various characters during the latter half. Rosenblatt (1983) sees this as a major strength of humans as she writes,

> In order to share the author's insight, the reader need not have had identical experiences, but he must have experienced some needs, emotions, concepts, some circumstances and relationships, from which he can construct the new situation, emotions and understandings set forth in the literary work. (p. 81)

Specifically, Rosenblatt (1983) elaborates on this capacity of the individual to vicariously identify with characters in situations not identical to his own.

> The ability to understand and sympathize with others reflects the multiple nature of the human being, his potentialities for many more selves and kinds of experiences that any one being could express. Thus it is that the youth may identify with the aged, one sex with the other, a reader of a particular limited social background with members of a different class or a different period. (p. 40)

The period for the novel was set in the early 1940's during WWII, fifty years earlier than the time when these students read the book; there was a strong difference in socio-economic backgrounds between the readers and the characters. Indeed, these readers demonstrated the capacity to transcend these and other differences and still find enjoyment and fulfillment in their reading. Two other instances reflect Rosenblatt's above statement. The first was the students response to the abuse of the character, Will. None of the three students stated that they had been abused, yet they were able to feel deep compassion for Will and strong anger toward the mother when she abused Will. The second example was when Gregg and Cara stated that they felt a relatedness to Tom, the elderly man, and to Carrie. Specifically, Gregg knew the feeling of trying to get from one point to another, as did Tom when he was trying to escape with Will; Cara recalled feeling the love and warmth toward young children, similar to how Tom felt for Will. Finally, Gregg projected himself into Carrie's situation when she wins a scholarship to high school.

Certain social influences worked their way into the fabric of the experience between the readers and the novel. These three readers imposed their own social and moral beliefs onto the story when they reacted so strongly to the abusive treatment Will received from his mother. The behavior was 'foreign' to their social and moral makeup. Rosenblatt (1983) reminds us of these influences, stating, "The particular community background of the student will be a factor; he will bring to his reading the moral and religious code and social philosophy assimilated primarily from his family and community background" (p. 94).

Distortion of the Text

A final concern is with whether or not the students distorted the meaning of the text because of misconceptions or misinterpretations resulting from their own projections. "In the interplay between the personality and book, failures in sensitivity, misinterpretations and distorted reactions have their roots in such influences" (Rosenblatt, 1938, 1983, p. 96).

Rosenblatt (1938, 1983) strongly urges teachers and researchers alike to view the literary transaction as a balanced exchange between the text and the reader. Accordingly, she writes:

> Fundamentally, the process of understanding a work implies a recreation of it, an attempt to grasp completely the structured sensations and concepts through which the author seeks to convey the quality of his sense of life. Each must make a new synthesis of these elements with his own nature, but it is essential that he evoke those components of experience to which the text actually refers. (p. 113)

The thoughts and feelings of the three students were warranted and justified by the ideas presented in the story. Based on the data I analyzed, there was only one instance of distortion. In describing his reaction to Zach when he was first introduced in the story, Gregg wrote, "He [Zach] has to be nice to everyone or he'll be lonely." As I pointed out in chapter four, there was no indication up to that point in the story that Zach had to be nice to avoid loneliness. Gregg's interpretation was most likely a projection of his own preoccupations with friendship. "Often the reader without necessarily being aware of it, projects his own present emotional preoccupations on fictional situations and personalities" (Rosenblatt, 1983, p. 204).

In sum, the three case study students each responded to Good-Night, Mr. Tom uniquely. Furthermore, they each presented certain facets of their personalities as they participated in the experience. Cara expressed a strongly emotional side of her personality; Gregg, a reflective and imaginative dimension; Sam, a judgmental and serious side, but with a wry sense of humor.

The major themes of these three adolescents' emotional concerns included their desire for companionship, awareness of loneliness, and the impact of certain concepts such as 'death' and 'mother'. Minor concerns included the interest in companionship with the opposite sex, and wonderings about women's place in society in past generations.

Regardless of the differences in sex, age, time, and social background between the readers and the story, the students were able to feel compassion for, or vicariously identify, with various characters. I gleaned from the data evidence that demonstrated the power of one's social and moral background on one's rendering of the text, for example, Sam's moral outrage at the abuse Will received from his mother. Finally, Rosenblatt (1938, 1983) cautions those concerned with the literary experience to keep a balanced view toward the influence of both the reader and the text. If distortions of the text do occur, they are most likely a result of the reader's projections - as was the case with Gregg.

Implications

The primary goal of this study was to describe the literary experience of adolescents (thoughts, feelings, and motivation), as well as to evaluate the utility of using the ESM to assess this experience in an integrated way. By tapping into this experience, via the Experiential Sampling Methodology (ESM), two major outcomes resulted and serve to enlighten our understanding of how adolescents engage with literature; namely, the illumination of the aesthetic transaction, and, second, the personalities and preoccupations of three of the adolescents as they were evoked by the particular story line in the novel. Also of significance, however, was the value of the ESM to these students and the implications of using activities that encourage personal expression while reading for teaching. Future testing of the ESM has also been demonstrated in this study as a worthwhile avenue of research.

Value of the ESM for the Participants in this Study

Rosenblatt (1985) writes, "Studies should be made of the kind of elements in a written and oral response that can be judged to reflect the inward-looking synthesizing activities which lead to the crystallization of a sense of the work" (p. 46). Indeed, this study brought these students into a realm of self-awareness they had never before consciously experienced while reading a novel.

The ESM provided each of the students in the study with the opportunity for self-reflection. This, however, was an activity some of the students described as having been foreign to their school experience. For instance, Gregg expressed his hesitancy and confusion about what was expected of him. At first, he thought I wanted him to answer questions on characterization instead of expressing his personal thoughts and feelings while reading. Furthermore, he vacillated between recording his true feelings at certain points in the book with what he thought I wanted him to write. Gregg decided to express his own thoughts and feelings. Rosenblatt (1983) highlights this dilemma students face stating, "Their quest is for the sophisticated interpretation and the accepted judgment [of teachers]. Hence, they are often insecure and confused when given the opportunity and responsibility to express their own honest responses to the work" (p. 63). When I asked the reading teacher if her students were encouraged to express their thoughts and feelings in relation to novels, she explained that although she did try, the time demands of the curriculum often worked against the opportunity to do so.

One test of the value of the ESM was the reaction of the 24 students in the study to completing the log entries while reading the novel.

> When the reader becomes aware of the dynamic nature of the interaction, he may gain some critical consciousness of the strength or weaknesses of the emotional and intellectual

> equipment with which he approaches literature (and life). Only when this happens has there been a full interplay between the book and reader, and hence a complete and rewarding literary experience. (Rosenblatt, 1983, p. 107)

In the majority of cases, the students' reactions to the ESM centered on their introspection of thought and feeling. Of the case study students, Cara told me, "I was more aware of what I was thinking about. I usually don't think about what I'm thinking about. The mood chart helped me be aware of what I was feeling. I also learned that I really like reading."

Gregg wrote, "These log entries were more of a thinking and emotional process [than are projects such as] creative art and writing summaries. I enjoyed being able to express pure thought."

Sam expressed his reaction to the logs as "Logs can make the reader become more involved. My feelings were intensified by just writing [them] down. Then the book [became] more stimulating."

Reactions to recording one's feelings while reading were also gathered from several other students in the study:

> I like reading for the good feeling it gives me and putting feelings into words tells more about the book than a summary.
>
> These [log entries] made you understand what and why you were feeling things.
>
> It was interesting to see my moods change with different scenes.
>
> I saw how my moods changed according to what was happening in the book.

> I always keep things inside; it helped to write my feelings down.
>
> I found that I can have different feelings at the same time; for instance, I was happy about something in my life but also sad when Zach [character in book] died.

In addition to reflecting on their thoughts and feelings, many of the students were aware of the personal nature of the task of completing logs. "The experience of literature, far from being for the reader a passive process of absorption, is a form of intense personal activity" (Rosenblatt, 1983, p. v). I asked them how the log entries compared to other book-related activities typically required of them. This question, in particular, elicited responses that illuminated some students' appreciation of the personal nature of the task.

> It made sure you knew what was going on, and you get to relate it to your life.
>
> It was an easier way to understand the book [as it] helped me picture scenes more clearly.
>
> It was better than book reports which take the fun out of reading.
>
> It lets you review what you're feeling during the book; it's personal.
>
> Logs were like a diary.
>
> I had to relate [the book] to things in my life.

A final advantage of the log entries that both Gregg and Sam expressed was the sense of commitment they felt to reading the whole book. Gregg said that he seldom read a novel from beginning to end; instead, he either skimmed through it or read the cliff notes. Sam wrote, "The log sheets were a good system for following the book; you get to know it a lot better by following every 20 pages. It is impossible to use these sheets and not read the book, as is the case in many projects." Another student wrote that filling out the log entries "kept me on track."

From the above, it appears that the students in this study found that the experience log format, or ESM, served as a vehicle for expressing and reflecting on their thoughts and feelings; it encouraged and emphasized the personal nature of reading; and, it provided a structure that required a greater sense of commitment to and involvement with the novel, particularly for students like Sam who did not view himself as usually being deeply involved. In addition to expressing the strengths of the ESM, I also invited the students to identify any of the misgivings or reservations they held regarding its utility. A major objection to the process was the fact that the students didn't like stopping their reading to complete a log entry, especially when they felt involved with the story. Some found that the repetition of the forms grew monotonous after a while. Questions six and seven (relatedness to a character and/or situation) on the log entry were also regarded by a few as difficult to answer, particularly when they felt no sense of relatedness with either one. Two other concerns were reported:

> After filling out the log, I lost momentum for reading.
>
> You were limited to where you read and when because you had to have enough time to fill out the logs at the same time or it wouldn't be accurate.

Despite these reservations, the majority of the students indicated that they preferred the log entries to other book related projects for many of the reasons stated earlier. Many of these students gained a better appreciation for the personal benefits that were derived during their reading experience. Accessing their thoughts and feelings through the ESM also appeared to enhance the potential attainment of the aesthetic transaction.

During the oral interview I asked the case study students for their opinions about sharing their responses on the log entries with fellow students in a group setting. Rosenblatt (1985) expresses the value of such an activity stating, "One of the most valuable things the student will acquire from this is the ability to listen with understanding to what others have to say and to respond in relevant terms" (p. 71). In addition, she believes that "during group discussions the students, in a spirit of friendly challenge, can lead one another to work out the implications of the positions they have taken" (p. 120). Hence, the student has the opportunity to be a more active listener and participant.

I believe that a critical dimension of group sharing is the need for trust among students and with the teacher. Rosenblatt (1983) emphasizes the importance of free expression and trust, stating:

> Although all students should not be required to give the same sort of expression to their reaction, in most cases a personal experience will elicit a definite response; it will lead to some kind of reflection. It may also lead to the desire to communicate this to others whom the boy or girl trusts. The student should feel free to reveal emotions and to make judgments. The primary criterion should not be whether his reactions or his judgments measure up to critical traditions but rather the genuineness of the ideas and reactions he expresses. (p. 70)

For instance, Cara expressed her reservation about sharing with fellow students those thoughts and feelings that would be intimate disclosures about friends; at first, neither Gregg nor Sam felt that other students would benefit from a group exchange. Gregg told me that other students didn't care what he thought; he'd be more concerned about what he was thinking because the other students were completely different from him. Also, the format typically followed in his school experience was to praise others for what they had written about a book rather than exchanging ideas about their reactions to it. Sam's response was similar to Gregg's as he, too, initially discounted the benefits that might be derived by sharing. He told me, "It's just not natural to talk about your feelings; you can't easily talk about them. We're all bottled up inside." Another problem with group exchanges, from his perspective, was that "fellow students usually fool around and it doesn't always work."

It became clear from this discussion that the group process thus far experienced by these students had not been productive. Nonetheless, Cara, Gregg, and Sam expressed possibilities for sharing log entries in a group. Gregg felt that using the logs would provide structure to a group setting, and that through a discussion others might learn why they were mistaken about something they had recorded. Consequently, students could compare their responses to see how they were different from one another and, thus, could work together to create meaning. Cara thought it would be fun to find out more about fellow students. Sam, too, recognized the usefulness of the structured format in a group setting, stating that "it's all written down." He also felt it would serve to enlighten students about one another's different personalities "because how someone feels at a particular point reflects how he feels in other situations." Interestingly, Rosenblatt (1983) speaks of similar benefits, stating:

> The creation of a setting for personal response is basic as is a situation in which students stimulate one another to organize their diffuse responses and formulate their views. But as the discussion proceeds, the teacher will become involved in the further task of leading students toward a fuller participation in what the text offers. This requires that the student critically reevaluates his own assumptions and preoccupations. (p. 78)

Thus, it might be a natural investigation for future study to see how the ESM could provide a reflective base for later group interaction. In their comprehensive study, Eeds and

Wells (1989) divided approximately 20 fifth-grade students and teachers-in-training into groups with the sole purpose of creating meaning from novels. In doing so, they attempted to move away from the traditional teaching format which encouraged "gentle inquisitions" by the teacher. The teachers-in-training participated with students in creating meaning rather than imposing their own preconceived notions of what should necessarily be gleaned from the text. Eeds and Wells (1989) assert that the opportunities for conducting such transactions are quite promising, particularly with teachers who are "experienced, knowledgeable about literature, and are also willing to become group discussion members ... " (p. 28).

In summary, the particular group of students in this study were of high ability, performed well in reading, and came from affluent backgrounds. Whether or not students of varying abilities who experience reading difficulties and come from a wide range of socio-economic backgrounds would also benefit remains to be seen. It does appear, however, that the ESM helped many of these students become more aware of the personal nature of reading, as well as enrich their aesthetic transaction with the novel. Reflecting on their literary experience through activities like the ESM may lay a foundation for young persons' gaining control over their own capability for building the aesthetic experience into their lives.

Implications for Teaching

Schools as a whole must be sensitive to the need for activities in the curriculum that foster their students' motivational, emotional, and intellectual growth. I believe that teachers would welcome such activities, but that the design of the curriculum often precludes exercises that strive toward inward-looking activities for their students. This study has demonstrated the value of an experience aimed at addressing this need, and, in this section, I shall explicate further the benefits of utilizing activities like the ESM that encourage the personal expression of students while reading.

A major implication for teaching is that by providing such activities that tap response, teachers will assist students in enhancing their aesthetic capabilities. One of a teacher's major functions is "to help the student evoke its [literature's] sensuous, emotional, and intellectual import as fully as possible" (Rosenblatt, 1983, p. 111). Indeed, the majority of students expressed a self-awareness of thoughts and feelings while reading the novel and attributed this knowledge to the use of the ESM. This was particularly true in the cases of Sam and Gregg who had had limited aesthetic literary experiences.

Activities that encourage personal expression while reading will also be useful in providing teachers with feedback and assistance when selecting books that will have both greater appeal for adolescents and also encourage aesthetic transactions. This is not to say, however, that teachers should draw definite conclusions about books after the books have been subjected to activities such as the ESM.

Each group of children and each individual's evocation of a work of literature, will be different, as was demonstrated in both the group and case study data. Yet, trends in a set of data can alert teachers to how students in general respond to a particular novel. For Good-Night, Mr. Tom, it appeared that the group of students in the study did enjoy reading it; perhaps another group of students under different circumstances would not. Rosenblatt (1983) reminds teachers of literature of the importance in knowing how their students respond to books when making selections. "The need to select from the body of literature those works to which particular students will be most receptive implies a knowledge not only of literature but also of the students. If the language, the setting, the theme, the central situation, all are too alien, even a great work will fail" (p. 72).

A major finding in this study was the compelling presence and evocation of the personalities, preoccupations, and needs of the case study students, dimensions of the literary experience that Rosenblatt (1938, 1983) specifically delineates in her book, Literature as Exploration. By asking questions that elicit the thoughts, feelings, and motivation of students, teachers will experience their students on a more personal level. Rosenblatt (1938, 1983) states:

> Under usual teaching conditions the opportunities for coming to know the individual student are unfortunately rare. All the more reason for the teacher to acquire some general understanding of the possible experiences and preoccupations typical of the particular group of students with which he is dealing. This will aid him in his choice of appropriate literary works and in his handling of the students' spontaneous responses to literature. (p. 82)

Teachers will also find that using activities which encourage personal expression while reading will be beneficial in helping students to reflect on their own ideas and opinions. In so doing, teachers can assist the students in identifying misconceptions or misunderstandings about characters' motives, author's intentions, or other aspects of the novel. In addition, the power of reflection can strengthen an individual's sense of self in relation to others; it also increases the individual's sensitivity to the thoughts and feelings of others. Rosenblatt (1983) states, "When literary experiences are made the material for reflective thinking they may be one means of providing [the] sorely needed linkage between feeling, thought and behavior" (p. 239).

A final implication for teaching is that by knowing how one's students personally respond to novels, teachers might also see discrepancies in what they, the teachers, deem as important, as opposed to what the students find to be important, similar to what Eeds and Wells (1989) found. Rosenblatt (1983) speaks to this issue, stating, "There's a gulf between what the student might actually feel about the book and what the teacher, from the point of view of his adult sense of life, thinks the pupil should notice" (p. 61).

To conclude, some of the implications for teaching include: providing students with activities that encourage their personal expression while reading and also enhance the aesthetic transaction; selecting books that contribute to an aesthetic transaction and that address the students' preoccupations; providing opportunities for students to reflect on their thoughts and feelings; recognizing discrepancies between what the teacher deems as important versus what the students found to have value; gaining a personal acquaintance with students through their literary experiences.

Implications for Further Research

This study revealed many strengths of the ESM, such that I believe it holds great promise for further research. The benefits as well as limitations that emerged from the study give rise to the possible directions this research might take. I will first draw on the implications that the ESM has for research based on its overall strengths and benefits. Second, I will focus on the limitations of the present use of the ESM and suggest the changes that can be addressed in the future.

Research designs utilizing the ESM were intimated earlier in this chapter: use with students reading different novels and short stories to test its strength in discriminating among the various choices in literature for adolescents; with students of varying socioeconomic backgrounds, reading abilities, and ages to assess its capacity to illumine the aesthetic transaction, and to enhance the potential of that transaction among a range of students; as a format in discussion groups to stimulate learning among students.

One question worth pursuing in research that was not explicitly addressed earlier is the difference between the literary experience of males and females. The present study has focused on three case studies and the central tendency and dispersion for the group data which combines the boys and girls. In future research it would be useful to further analyze the group data to compare the responses of the boys and girls. The sex differences in aesthetic response could then be extended to asking: Do girls tend to transact more aesthetically with novels than do boys? Do the sex diffences hold with other groups of students? With different literature selections?

Another line of research derives from the apparent potential of the ESM. Accordingly, I envision in the future a longitudinal study in which students' growth along these lines would be measured over a period of time (ie. a year), utilizing the ESM with a variety of novels and short stories.

At this point, the discussion will turn to changes or adaptations of the ESM that will address certain of the limitations which emerged over the course of this study. Of concern were four issues: the limitation of structured responses such as the ESM requires; the monotony or repetitiveness of the questions on the experience logs that presents itself over time while reading the novel; the seemingly inappropriate questions on the log entries that interfered too much with the flow of the reading experience; the exclusion of a wide range of emotions on the mood-rating scale.

The first question potentially worth exploring relates to the value of the structured format of the ESM versus a free, or unstructured format. This question, of course, addresses the issue of whether or not students might be prompted by the questions on the ESM to respond in ways that don't necessarily reflect their experiences. While I argue that the three dimensions of thought, feeling, and motivation which the ESM attempts to capture closely parallel an individual's experience, it would be worthwhile to compare the unprompted written or oral responses of readers with their responses on the more structured format of the ESM. Of main interest would be whether or not the responses share strong similarities; students are able to articulate their thoughts, feelings, and levels of motivation in both instances; we get a true sense of when the aesthetic transaction does or does not occur; teachers prefer the free responses to those given on a structured format; students prefer the unstructured format to the structured format.

The second and third questions above regarding the appropriateness, monotony, or repetitiveness of the questions on the experience logs evolved from the students' reactions to the experience logs. While it would be difficult to create questions that seem appropriate to every passage in a novel, particularly because this would assume that the teacher or researcher is omniscient in selecting questions that reflect each individual's experience, the deletion of questions would not be inappropriate. This, of course, would depend on the teacher or researcher's purposes. For example, I included on the log entries in this study the questions, "Are you feeling a relatedness to a character? Are you feeling a relatedness to a situation?" Where are you while you are reading?" "Time was passing ____ ______ (slowly, fast, as usual)." The first two questions above were found by the students to be difficult to answer as many of them felt only a remote relatedness to a character or situation, especially during the second half of the novel. The novel Good-Night, Mr. Tom was obviously not well-suited to these inquiries for all of the students, and therefore, were perceived by many of them as not necessary. Nevertheless, the students' responses to these first two questions on the log entries did broaden my understanding as a researcher of how these students could feel compassion for the individuals in that story, while at the same time, not having had the same, or similar experiences; it became, for these students, the acquisition of a new schema, rather than the evocation of an old schema. In other words, if a teacher or researcher's goal is to enhance the students' aesthetic transaction, then none of the four questions cited above are necessary. On the other hand, the inclusion of questions such as these four that go beyond the thoughts, feelings, and motivation of the reader would not necessarily detract from the aesthetic transaction and could provide additional information for the researcher or teacher. Further, I would not change or eliminate those questions that strive to capture the aesthetic transaction (See Appendix A-1, numbers 1, 2, 4, 5, 8) regardless of their being monotonous or repetitive. Doing so would detract from a major finding in this study that, indeed, these questions are capable of evoking the presence or absence of the aesthetic transaction.

The fourth issue that emerged as a possible limitation in this study refers to the mood-rating chart. I acknowledge, as does Csikzentmihalyi (1984), that the chart is in no way inclusive of all feelings. Each emotion on the mood-rating chart does, however, serve as a heading for a multitude of other feelings. The important question is whether or not there were other feelings the students experienced that did not fit neatly under any of these headings. I found that the feelings of worry and curiosity were two descriptors the three case study students often expressed through their written thoughts; these were not included on the mood-rating chart in this study. Most likely it was the genre that elicited these feelings; in future research I would need to identify the variety of feelings that various genres would elicit and consider them for inclusion on the chart. To illustrate, if I were to use Good-Night, Mr. Tom in the future, I would include these two feelings of worry and curiosity. In keeping with the structure of the semantic differential, the antonyms must also be included: worry vs. contentment; curious vs. bored. I also found that the descriptor, "excited," on the mood-rating chart in the this study was confusing for the majority of students; consequently, I would eliminate it in research. Its counterpart, "bored," would remain on the chart, but instead as the antonym for "curious." One way to circumvent the problem of leaving out those emotions that don't appear initially to correspond with any of the descriptors would be to include an open-ended statement on the log entries such as, "I also felt _______________."

This would allow for greater autonomy on behalf of the students reading a given selection.

In sum, additional lines of inquiry for further research might include: using the ESM with a broader range of students and with a variety of fiction and non-fiction; as a format for group discussions with students; to examine sex differences in relation to the presence, absence, or intensity of the aesthetic transaction; over an extended period of time to measure the effect of the ESM on the growth of aesthetic transactions; as a means for teachers to become better acquainted with their students.

Limitations of the present design of the ESM stimulate other avenues of research. These include: comparing students' responses on an unstructured format with their responses on the experience log entries; adapting or modifying questions on the experience logs to match changing genre without losing the essential dimensions of the aesthetic transaction (thoughts, feelings, motivation); modifying descriptors on the mood-rating chart to reflect the act of reading when using different genres.

Final Statement

This study has illumined and broadened my understanding of the central most significant dimensions of the ongoing literary experience of adolescents, namely, their thoughts, feelings, and motivation. Their experience of the novel Good-Night, Mr. Tom varied in degree, intensity, and meaning across the novel; consequently, I now have a better understanding of what an individual brings to bear when responding aesthetically to a novel. Further, as the novel Good-Night, Mr. Tom unfolded, each reader brought to the experience his or her own personality, preoccupations, wonderings about life, social and moral beliefs, and questions about self.

By expressing themselves, the students in this study derived personal meaning about their own thoughts, feelings, and motivation, which many of them were seldom aware of while reading prior to this experience. For many, the attainment of the aesthetic transaction was enhanced by having had the opportunity to record and reflect upon their ongoing experience of reading a novel. Through this process, their imaginations were stimulated by vicariously identifying with characters, or imagining how they would feel, and their immediate worlds were extended beyond to a time and place they had never before personally experienced.

Both the group and case study data revealed that intrinsic motivation, or enjoyment, plays a central role in how individuals experience a novel. I hope it demonstrates for parents and for teachers of literature the value of supporting task-involved, or intrinsically motivating, activities that will stimulate young people to voluntarily pursue similar literary experiences in the future. Given this opportunity to express themselves across a novel, I believe that teachers will receive invaluable feedback about their students which may help them select appropriate books, and, more generally, nurture their students as lifelong readers.

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Appendix A - 1

Estes Attitude Toward Reading Inventory

Name ______________________________ Date __________________

Key

A = Strongly Agree
B = Agree
C = Undecided
D = Disagree
E = Strongly Disagree

MY OPINIONS ABOUT READING

1. Reading is for learning but not for enjoyment.

Strongly Agree A B C D E Strongly Disagree

2. Money spent on books is well-spent.

Strongly Agree A B C D E Strongly Disagree

3. There is nothing to be gained from reading books.

Strongly Agree A B C D E Strongly Disagree

4. Books are a bore.

Strongly Agree A B C D E Strongly Disagree

5. Reading is a good way to spend spare time.

Strongly Agree A B C D E Strongly Disagree

6. Sharing books in class is a waste of time.

Strongly Agree A B C D E Strongly Disagree

7. Reading turns me on.

Strongly Agree A B C D E Strongly Disagree

8. Reading is only for grade grubbers (those who want good grades).

Strongly Agree A B C D E Strongly Disagree

9. Books aren't usually good enough to finish.

Strongly Agree A B C D E Strongly Disagree

10. Reading is rewarding to me.

Strongly Agree A B C D E Strongly Disagree

11. Reading is a bore after about an hour.

Strongly Agree A B C D E Strongly Disagree

12. Most books are too long and dull.

Strongly Agree A B C D E Strongly Disagree

13. Free reading doesn't teach anything.

Strongly Agree A B C D E Strongly Disagree

14. There should be more time for free reading during the school day.

Strongly Agree A B C D E Strongly Disagree

15. There are many books which I hope to read.

Strongly Agree A B C D E Strongly Disagree

16. Books should not be read except for class requirements.

Strongly Agree A B C D E Strongly Disagree

17. Reading is something I can do without.

Strongly Agree A B C D E Strongly Disagree

18. A certain amount of summer vacation should be set aside for reading.

Strongly Agree A B C D E Strongly Disagree

19. Books make good presents.

Strongly Agree A B C D E Strongly Disagree

20. Reading is dull.

Strongly Agree A B C D E Strongly Disagree

Appendix A - 2

Reading Experience Log

Name ______________________________ Date _________ Time ___

Page __________

At This Point in Your Reading:

1. What are you thinking?

____

____

____

2. What is happening in the story?

____

____

____

3. Describe the setting in which you are reading (include the sights and sounds if they are of particular importance).

____

____

4. Describe your mood at this point in your reading:

	very	quite	some	neither	some	quite	very	
alert	+	*	#	@	#	*	+	drowsy
happy	+	*	#	@	#	*	+	sad
strong	+	*	#	@	#	*	+	weak
angry	+	*	#	@	#	*	+	friendly
detached	+	*	#	@	#	*	+	involved
excited	+	*	#	@	#	*	+	bored
irritable	+	*	#	@	#	*	+	cheerful

5. Are any of these moods a result of your reading? Explain your answer on the lines provided.

```
----+--------+--------+--------+--------+--------+--------+--
not at all      somewhat          quite            very much
```

6. At this point in your reading, is there a situation which you can relate to your own life? Explain your answer.

```
----+--------+--------+--------+--------+--------+--------+--
not at all      somewhat          quite            very much
```

7. At this point in your reading, is there a character with whom you can relate to or identify with? Explain your answer.

```
----+--------+--------+--------+--------+--------+--------+--
not at all      somewhat           quite           very much
```

8. Do you wish you were doing something else beside reading this book?

```
----+--------+--------+--------+--------+--------+--------+--
not at all      somewhat           quite           very much
```

9. Describe how the time was passing.

```
----+--------+--------+--------+--------+--------+--------+--
  fast                    as usual                       slow
```

Appendix A - 3

Students' Retrospective Summaries to the Novel and Log Entries

Directions: Please complete this page after you finish reading the novel. If you need extra space, use the back of this paper.

1. In the space below, describe in your own words what the book Good-Night, Mr. Tom was about.

2. Filling out logs while you read is probably something you have never done before. Tell me what it was like to fill out the log sheets. Be as specific as you can; tell me both the good and the bad points of this experience, if both apply.

3. Would you recommend this book to anyone else to read? If your answer is "yes," to whom would you recommend it and why would you recommend it? (Please explain your answer.) If your answer is "no," tell me why you wouldn't recommend it to another person.

Appendix A - 4

Post-Reading Questionnaire

Name______________________________________ Date__________________

1. Name two of the best books you've read in the past year.

____

2. Did you enjoy reading Good Night, Mr. Tom? Why or why not?

____

____

3. How does Good Night, Mr. Tom compare with (name of one of books mentioned in number 1.)

____

____

4. How much of your leisure time do you devote to reading novels?

____

5. Did you used to spend more or less time reading novels when you were younger? If so, why has this changed?

____

____

____

6. How do you go about selecting books to read?

____

7. Do members of your family read at home? Which ones? What does he/she read? How often does he/she read?

____

____

____

8. Describe your personal library. What types of books would I see on the shelves?

9. Do you use the local library? How far is it from your home?

10. From where do you obtain most of the novels you read?

11. Do your parents encourage you to read novels? How do they do this?

12. Think for a moment about the experience you have had of completing the log entries while you read *Good Night, Mr. Tom*. How does this experience compare with doing book-reports or other book projects? Explain.

Appendix A - 5

Oral Interview with Case Study Students

1. In your own words, describe how you went about completing the log entries.

2. Do you think your log entries would change for different books? Why or Why not?

3. Did you learn anything about yourself by completing the log entries? About your reading? What?

4. Is there anyone with whom you feel comfortable sharing your thoughts and feelings? Who and why?

5. Do you think teachers and parents would benefit by knowing how you think and feel while you read? If so, how?

6. Do you think other students could benefit by knowing how you think and feel while you read?

7. What is your opinion of having students sit in small groups and sharing their responses on the log entries?

Appendix A - 6

Teacher Interview Questions

General

1. What place do novels have in your curriculum?

____

____

____

____

2. Do your students have difficulty expressing their thoughts and feelings in relation to a novel they are reading? If not, what factors do you believe contribute to their expression? If so, what factors do you believe inhibit their expression?

____

____

____

____

Specific

1. How would you describe _________________________ as a student in your reading class?

____

____

____

____

2. Does _______________________ appear to be enthusiastic about sharing his/her thoughts and/or insights when discussing novels or when giving written responses (assuming that the teacher discusses novels with the students and/or elicits written responses from them)?

(write response on other side)

Appendix B - 1

Selection of 13 Points

The main reason for pre-selecting nine of the thirteen stopping points was to describe how students would respond to certain events which I found to be sad, happy, angering, exciting, or in some cases, perhaps boring. Below is a fuller description of those points and why they were chosen within the twenty page paramaters. The remaining four points were chosen at random and are designated as such.

Point One (page 14) "The christening robe had never been worn by his baby son, for he had died soon after his mother."

We have come to know in this first chapter a kind and loving elderly man named Tom. Will arrives at his door unexpectedly, and now Tom must care for him. At the close of the chapter, we see Tom looking at his own precious keepsakes, reminders of his baby and wife who had died years before.

I chose this point to stop because it is revealing about Tom's character and his past. I sensed at this point that Tom had misgivings about getting too close to Will for fear that he may lose someone again.

Point Two (page 3) "Willie cleared his throat. 'I ain't got no friends."

At this point in the story, Tom is writing a letter to Will's mother, assuring her of Will's safe arrival. Will expresses fear that Tom might tell the mother that he had been bad. Tom also discovers that Will can not read or write;

consequently, he was made fun of by his classmates back in London.

Point Three (page 74) "Even his mum said she only liked him when he was quiet and still. For her to like him he had to make himself invisible. He hurriedly put the earth on the shelter."

Will meets Zach who is very friendly and outgoing. Zach volunteers to help Will fix the Anderson (outdoor hut). While conversing, Zach tells Willie that he likes him which comes as a complete shock to Willie. No one had ever told him that before. Even his mum only liked him when he was "invisible."

I chose this passage for two reasons. First, the author depicts the English accent with such precision and describes graphically the physical gestures of each boy. Second, this was the beginning of Will experiencing the feeling of being loved.

Point Four (page 93) "Could you draw me?" asked Zach. "I dunno. I could have a go."

Will is beginning to feel a sense of belonging with his newly-made friends, although careful to remember his mum's warning that he must make himself invisible if he wants others to like him. Pressed to answer their query about what he likes to do, he decides to tell them he enjoys drawing. He even agrees to try and draw Zach.

Point Five (page 132) (RANDOMLY SELECTED) Will asks Tom for permission to have his friends up to his room. "When is it they wantin' to come?" "Fridee." "Fridee 'tis then."

Point Six (page 146) (RANDOMLY SELECTED) Will discovers for the first time that he hadn't wet the bed. "There was no need to wash the sheets that day. They were dry."

Point Seven (page 185) (RANDOMLY SELECTED) Will returns to London to his mother who demanded that he return. At this point, he meets her at the train station; she is somewhat taken aback at his neat appearance and confident air. "I'm sorry," she said. "I'm not very well, you see, and I'm a bit tired. I wasn't expectin' such a change in you."

Point Eight (page 197) "He could smell blood. He touched his head and discovered several painful lumps. His legs were sore and covered with something wet and congealed."

Will couldn't stop telling his mother about his newly-made friends and the activities with which he was involved. This goes entirely against the mother's belief that Will isn't worthy of having friends, and her suspicious nature toward people in general. He assures her that they all attend church with the exception of Zach who believes in God's existence in nature. When the mother hears that Zach is Jewish, she has a religious fanaticism attack. Will tries to defend Zach's beliefs, but mum reacts wildly by beating him and locking him under the stairs. This is the most painful scene in the book.

Point Nine (page 212) Tom, Sammy, and the warden find where they had suspected Will might be. "The policeman pulled the torch out of his pocket and shone it into the hole."

Tom and his dog Sammy had been searching desperately for Will in London. Sammy then locates an awful odor and beckons

Tom to come and see what it is. The warden opposes their entering illegally; however, a policeman, who overheard the dog barking, intervenes and helps Tom break open the door. The author provides a description of the deplorable hole in which Will had been hidden. Tom still does not know whether Will is alive.

I chose this passage because of the intensity, suspense, and momentum of action. As a reader, I hoped that Tom would find Will and take him and his baby sister away. I was filled with rage toward the mother and felt compassion for Will.

Point Ten (page 230) "Tom nodded again, waved good-bye and strode firmly down the street, wanting desperately to run or look behind and not daring to do either."

Tom brings Will to the hospital where the chances for Will and Tom's lasting reunion is still questionable. The hospital authorities refuse to release Will into Tom's care. Tom plans to disregard the hospital's orders by escaping with Will and bringing him home with him.

As a reader, I was relieved that Will was being cared for at the hospital. However, because the authorities were refusing to let Will leave with Tom, I was anxious and hopeful that Tom's escape would be successful.

Point Eleven (page 270) (RANDOMLY SELECTED) Carrie tells Zach that she has been awarded a scholarship to high school. "I've passed the exam. I got a scholarship. I'm going to be a high school girl." Will's friend, Carrie, wants desperately to go to high school; it was not only rare for girls to go to high school in their town, but now Carrie could go to school without the financial worries that would earlier have prevented her from going.

Point Twelve (page 292) Zach's foster parents stop by at Will and Tom's home. "By the looks on their faces, Will guesses that Zach must be dead. In one black moment, he felt his legs buckling up underneath him and he collapsed into unconsciousness."

Before returning to London to be with his parents, Zach leaves birthday gifts for Will. Each gift had been chosen with Will in mind, reflecting the close friendship which had developed between the two. Shortly thereafter, news of the onslaught of bombing in London comes over the wireless; Zach's foster parents also bring the sad news of Zach's death. The tragedy of war is graphically portrayed.

Point Thirteen (page 301) Will calls Tom "Dad." "'He called me dad.' And although he was overwhelmed with happiness, the tears ran silently down his face."

This event marks a major turning point in the story. Will had been wrestling with his memories of Zach - experiencing feelings of rage, followed by sadness and then acceptance. The author thoughtfully brings Will through this grieving period. As Will resolves his loss, he finds that Zach's spirit of determination has become a part of him.

APPENDIX B - 2

Timeline

Participants Needed: 28 eighth-grade students (fourteen girls and fourteen boys) who are above average readers. My goal is to have the students volunteer their time which will subsequently provide greater assurance of their cooperation.

Time Needed:

Introductory session (March 27th): I will first meet with the reading teacher's students who have scored above average on the Gates-MacGinitie Reading Test: Survey E and, afterward, ask for volunteers to participate in the study.

I will then meet with all 28 students in groups of four or five for seven 30-40 minute sessions over a period of four weeks. The first two sessions will be held during week one (March 27th and March 29th); the next two sessions will be held during week two (April 17th and April 19th); session five will be held during week three (April 27th); sessions six and seven will be held during week four (May 9th and May 12th).

During the fifth week, on May 15th and May 16th, I would like to interview six students who will have been chosen for case- study analysis. Each interview should last no more than 30 minutes. The reading teacher will also be interviewed at this time in order to obtain information about these students, and also about the reading curriculum.

Description of the Sessions

Session 2 - March 29th - (30-40 minutes) Discuss again the purpose of the study and answer any questions the students may have; talk about how they experience personal activities and relate these to the log entry descriptions; walk through the log entry requirements with the students. Distribute letters to parents , requesting their permission for their child's participation in the study.

Session 3 - April 17th - (30-40 minutes) Trial Run: Have the twenty eight students complete two log entries while reading a short story and check to see that the students understand what is required of them; present due dates for both the completion of the novel, Good Night, Mr. Tom, and the thirteen log entries. Distribute the Estes and ask the students to complete them. Collect the permission slips.

Session 4 - April 19th - (30-40 minutes) First due date - I will meet individually with the students after they have completed the first 40 pages of the novel and the first log entry. I will check the entries to determine whether students do or don't understand the process of completing the logs.

Session 5 - April 27th - (30-45 minutes) Second due date - Upon completion of 185 pages of the novel and seven log entries, I will meet again with the students to check their log entries.

Session 6 - May 9th - (30-45 minutes) Third due date - Upon completion of 270 pages of the novel and eleven log entries, I will meet again with the students to check their log entries.

Session 7 - May 12th - (45 minutes) Final due date - Each student will be asked to write a half-page summary of the novel and state whether or not they would recommend it to others. They will also be asked to react in writing to how they felt about the experience of completing the logs entries while reading the novel Good Night, Mr. Tom.

Appendix B - 3

March 28, 1989
Pamela Mayers
2745 Ewing
Evanston, Il 60201

Dear ______________________________,

______________________________ has volunteered to participate in a research study that I would like to conduct at __________ Junior High as part of the doctoral requirements at National College of Education.

My name is Pam Mayers, and I am presently working on my dissertation in Reading and Language. The purpose of my study is to investigate the process which junior high students undergo while they are reading a novel. In particular, I am interested in how involved adolescents become with novels, and how this involvement varies from one individual to another. Approximately 28 eighth-grade students have volunteered to participate in the study. It is important to note that the reading teacher has agreed to make concessions for these students so that they are not overloaded with homework in their reading class. Finally, the novel I have selected for the study is entitled Good Night, Mr. Tom. This book was awarded the 1983 IRA Children's Book Award.

To assess the process students undergo, I have developed a methodology which consists of a set of log entries. Each log entry contains questions which ask the student to describe what his/her thoughts and feelings are, as well as to identify how motivated he/she is to be reading the novel. All information shared by the student is to be kept confidential.

The study will last a period of three weeks, during which time the students will devote approximately two hours a week at home to the reading of the novel and the completion of the log entries. At the end of the three week period, I will meet with some of the students to ask them questions about their individual reactions to this experience. If you agree to give your permission, please sign on the line below and have your child return it to either me or the reading teacher by April 17th. Also, if you have any other questions, please contact me at _____________, or call Mrs.____ __________ at _______________ Junior High School. Thank you.

Sincerely,

Pamela Mayers

Permission is/is not granted: ________________________________

Appendix B - 4

Directions for Completing the Experience Logs

* When you reach a point in your reading which has an asterisk next to it, stop and fill in the answers on the log sheet.

1. What are you thinking?

At the moment you stop to fill out the sheet, what are you thinking? Your thoughts may be related to the story or they may not. Be as honest as you can. All of your answers will be kept confidential.

2. What is happening in the story?

Without looking back in the story, describe what was happening at the moment you stopped to complete this sheet.

3. Describe your setting.

Tell where you are the moment you stop to complete this sheet. Is there any noise around you, or is it quiet? What is the noise? Are you lying in your bed while you're reading, sitting at your desk, sitting in the car? Are you with someone else? Keep your answer as brief as possible.

4. Describe your moods at this point in your reading.

Notice the words "very, quite, some, and neither," at the top of the chart for number four. These words will help you decide how to describe your mood at the moment you stopped reading. Now look below at the words on either end of the chart. You see that the words in each row have opposite meanings. It's up to you to decide how you're feeling. For example, if you're feeling very alert, happy, and cheerful, circle the mark in the corresponding row. If you're feeling neither alert nor drowsy, then circle the mark in the column marked "neither." Make sure you circle one mark for each row.

5. Are any of these moods a result of your reading?

Decide whether your moods have anything to do with the reading or if some (or all) of them are a result of how the story made you feel at the moment you were stopped. If your moods are a result of the story, tell what the moods are and explain how they are related to the story. If your moods are unrelated to the story, explain in writing why you think they weren't or, in other words, what may have happened to you which is affecting your mood.

6. Is there a situation which you can relate to your own life?

At this point in your reading, are you aware of any situation in your own life which is (very, quite, somewhat) similar to the situation in the story? This does not mean that you had to be in the same kind of setting as that which is in the story. For instance, I may be just starting my first year in high school, but the character in the story is beginning a new job. Or, perhaps you know someone who has just begun a new job. If you are not aware of any relationship, circle the words "not at all" and leave the answer blank.

7. Is there a character with whom you can relate to or identify with?

This question is similar to question number six. This time, however, ask yourself if you are aware of experiencing the same or similar feelings as those of a character in the story. Also, if you are a girl, you can still experience the same feelings as a boy, and vice versa. In addition, the age of the character doesn't have to be the same as yours. If you are not aware of any relationship, circle the words "not at all" and leave the answer blank.

8. Do you wish you were doing something else besides reading this book? Are you very content to be reading this book at the moment you are stopped, or do you wish you were doing something else somewhat, quite a bit, or very much? Of course, you can circle any point along the line, as long as you feel it represents your choice.

9. Describe how the time was passing.

Are you aware of "watching the clock?" Does the time seem to be going faster than you thought? In other words, did you notice that when you looked at the time, it was much later than you thought? Or did the time seem to be what you expected it to be? Or did it seem to be dragging? Did you think the time should have been later than it was?

Appendix C

Overview of Data Analysis

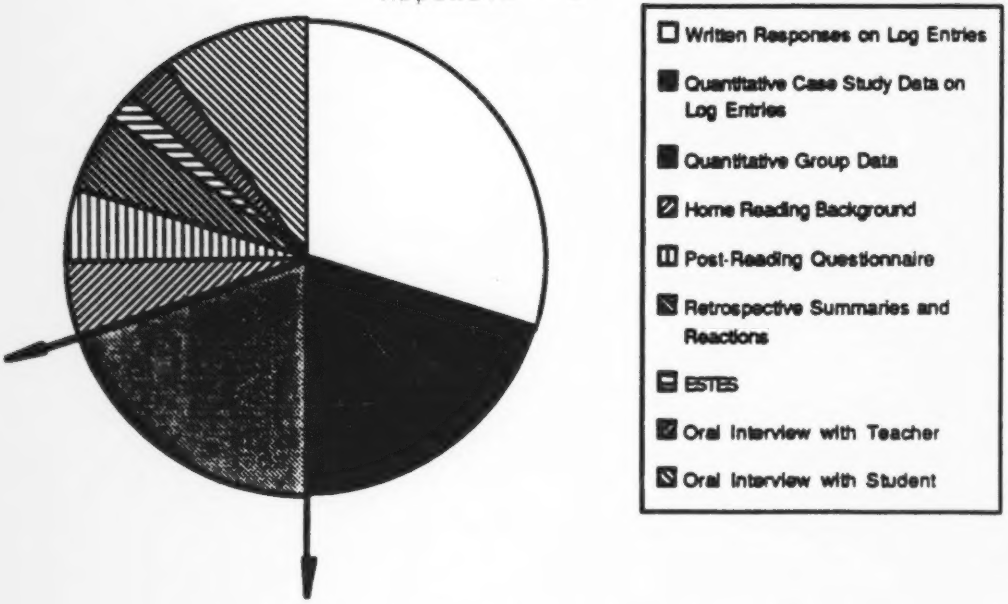
I utilized both quantitative and qualitative methods to analyze the data. The first section will be a description of the quantitative analysis, followed by a description of the qualitative analysis.

I. Quantitative Analysis
  1. Variables
    a. From the log entries (see Appendix A-2) across thirteen points (on a 1 - 7 point scale)
      1) Motivation (wish to be reading; item 8)
      2) Activation (mean of strong, excited, alert; part of item 4)
      3) Affect (mean of happy, cheerful, friendly; part of item 4)
      4) Connectedness (moods result of reading; item 5)
      5) Relatedness to Situation (item 6)
      6) Relatedness to Character (item 7)
    b. Background
      1) Sex
      2) Attitude toward reading (Estes Reading Attitude Scale)
      3) Reading aptitude (Gates-MacGinitie Reading Test: Survey E)
  2. The Sample
    a. 24 junior high students
    b. Top 1/3 of readers
    c. 12 boys and 12 girls
  3. Number of log entries = 13

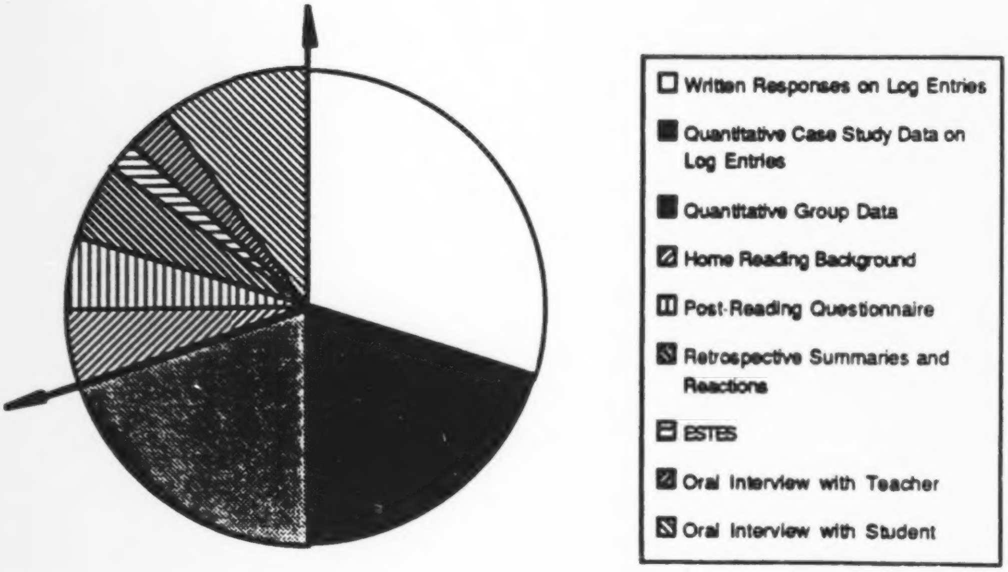
II. Qualitative Analysis
  1. triangulate data from the three case study students
    a. all quantitative data and written responses on the thirteen log entry forms
    b. written responses on the Post-Reading Questionnaire
    c. written responses on the Retrospective Response to the Novel and the Log Entries form
    d. responses from the Oral Interview with the case study students
    e. responses from the Oral Interview with the reading teacher
    f. students' scores on the Gates-MacGinitie Reading Test: Survey E and the Estes Reading Attitude Scale

2. Analyze data for emerging profiles that:
    a. reflect Rosenblatt's (1938, 1983) theory of the aesthetic transaction
    b. reflect Rosenblatt's (1938, 1983) theory of adolescents' preoccupations and personality traits evoked through literature

Appendix - D



Group Data (Light Grey) -- Case Study Data (All Other)



Experience Log Data (Solids) -- Other Sources of Data (Lines)

Distribution of Data Sources